◀CROSSRAIL
BRAND
GUIDELINES▶

Basic version August 2012

REVISED VERSION FEB 2016

MOVING LONDON FORWARD

WELCOME TO THE CROSSRAIL BRAND GUIDELINES.

This document is designed to help you understand more about our brand and how to use it, helping to ensure all of our communications present a consistent look and feel.

1
BRAND

2
IDENTITY

3
APPLICATIONS

◀1
BRAND ▶

The following pages explain the brand strategy and the core idea of Moving London Forward.

1.1
BACKGROUND

The Crossrail brand expresses the ambitions of the project and its benefits to the people of London and beyond.

The brand supports the project in two key ways:

CONFIDENCE

It's crucial to promote confidence in the project, its benefits and the people building it. This helps us to earn permission and occasionally forgiveness.

ANTICIPATION

It's also vital to help people see ahead of the immediate construction – to anticipate the difference Crossrail could make to their lives when complete.

2012 - 2014
BUILD & MAINTAIN SUPPORT

2014 - 2016
MAKE CROSSRAIL REAL

2016 - 2018
BUILD EXCITEMENT

This is the communication task over the life of construction. Build support, make Crossrail real and build excitement prior to delivery.

1.2
BRAND STRATEGY

Our strategy is to create a gradual
change in the mindset among the public
and potential travellers.

SOME ANONYMOUS GOVERNMENT / TFL TUBE... THING

SOMETHING TO LOOK FORWARD TO (AND BE PROUD OF)

The major issue we face in creating confidence and anticipation
is that most people simply don't know what Crossrail is.
They assume it's just another building site or tube improvement
in London.

So our job is to help people look forward to this:
to stand out from the routine improvement
and infrastructure works and to stand for
something important

1.3
WHAT CROSSRAIL DOES FOR PEOPLE

INSIGHT

There's an impatience and restlessness to the people of this city. To connect with them, we need to recognise this and show how we're going to help.

PRODUCT TRUTH

Crossrail is central to the progress of an impatient city. It offers great benefits for the many different groups. **It is a brand that's fasttracking the process of London.**

PEOPLE ARE IN LONDON TO GET ON AND GET THINGS DONE

Insight

AS PASSENGERS ▶   A better quality of life and use of their time

AS BUSINESS PEOPLE ▶   Makes talent available and customers accessible

AS RESIDENTS ▶   Revives communities and makes them more prosperous

AS LONDONERS ▶   Helps to secure competitiveness and status

AS BRITONS ▶   Up-skills & gives long term economic dividend

Product truth

1.4
BRAND IDEA

This leads to the core idea of Moving London Forward. It is also the vision for the whole project.

◀ **MOVING LONDON FORWARD** ▶

1.5
VISUAL IDENTITY

Our existing identity, developed at an earlier stage of the project, didn't have the sense of presence and drive that we now seek.

From

To

FUNCTIONAL ▶   **INSPIRING**

STATIC ▶   **DYNAMIC**

CONSISTENT ▶   **ENGAGING**
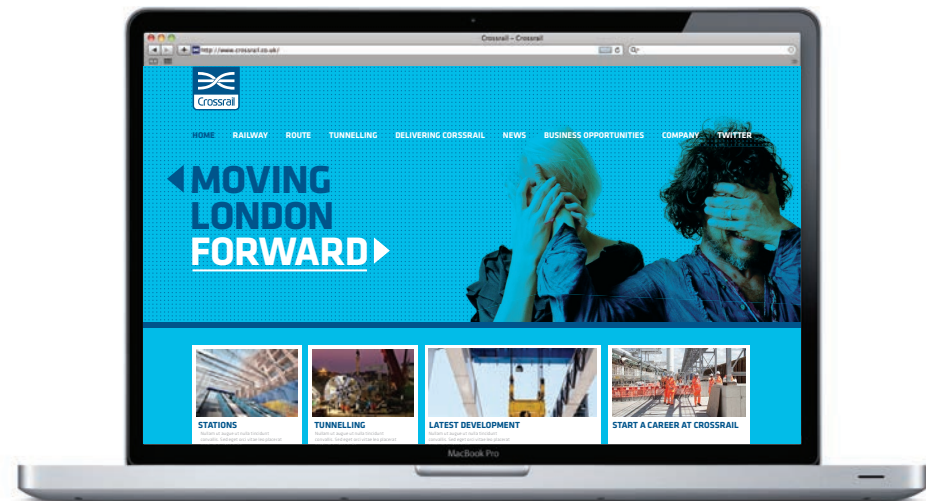
UNINSPIRING ▶   **CONFIDENT**
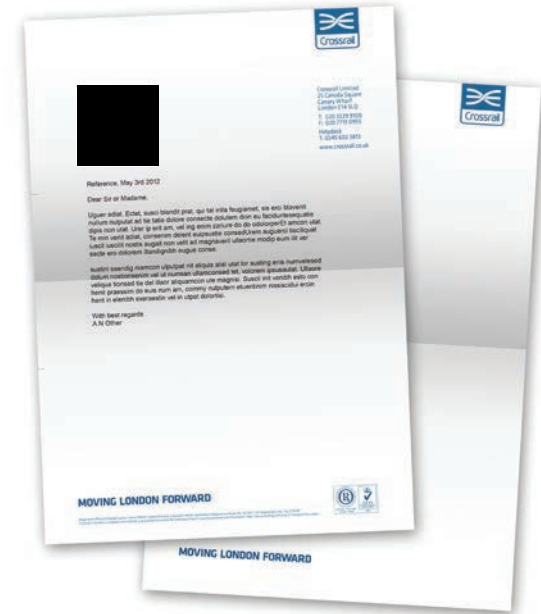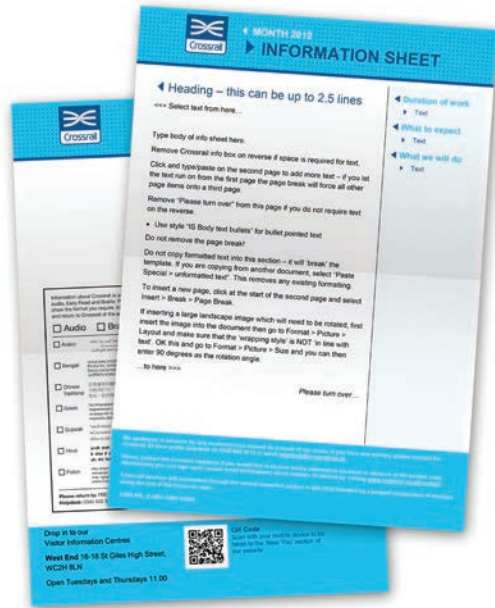
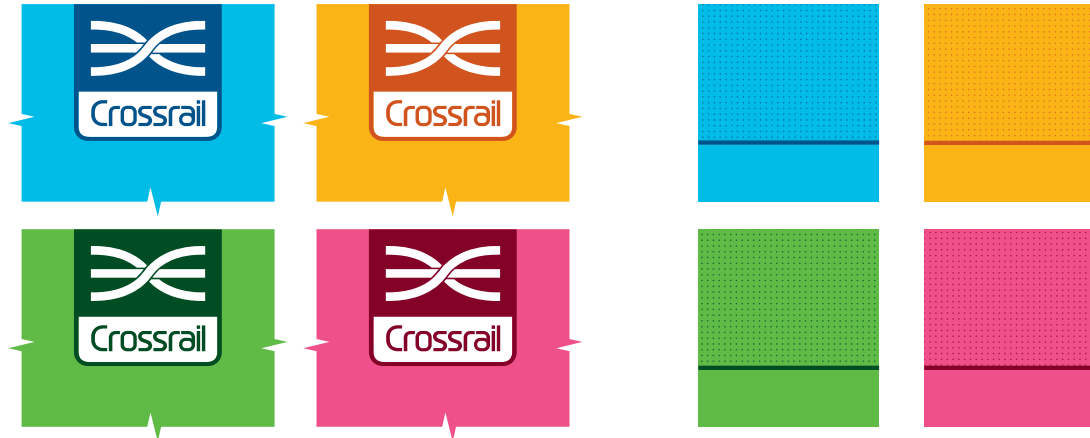**= BOLD**

◀**2**

IDENTITY ▶

The following pages detail the individual elements that combine to create our brand's look and feel.

2.1
OVERVIEW OF
THE BRAND

2.2
OVERVIEW OF
BASIC ELEMENTS

Here is a simple overview of the elements that make up the Crossrail brand. Over the next pages each of the elements are explained individually.
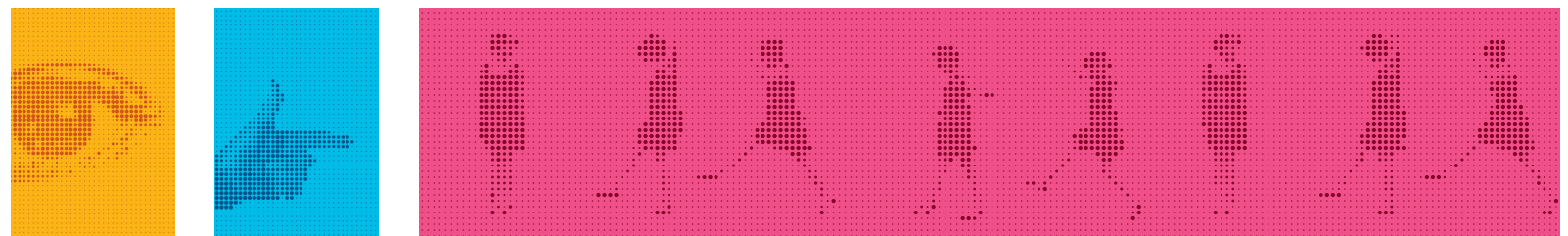
Logo

Colours, halftone textures and horizontal line

◀ KLAVIKA
FONT ▶ light
regular
bold

Typeface, arrows and underline

*Photography*

Halftone illustrations

2.3 1/3
LOGO

The Crossrail logo is our primary signature and represents how our brand is most commonly recognised and known. It should be used, when possible, on all forms of communication. It has been created specifically for us, so please do not distort it, redraw it or modify it in any way.

To enhance the effectiveness of our logo, a minimum exclusion zone has been created. This must always be respected. No text or other visual elements should appear within this space. This exclusion is included in all artwork files and defined as illustrated.

Setup of the logo

Symbol

Wordmark
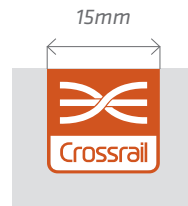
❶ MINIMUM EXCLUSION ZONE

The minimum exclusion zone (shown throughout these guidelines in grey) around our logo is 1/3 of the height of the logo (X) on all sides.

❷ MINIMUM SIZE

The minimum reproduction size of the logo is 15mm. Do not use the logo smaller than 102 pixels online.

LOGO SIZES

The following are recommendations for standard applications up to A2. The sizes are applicable to both portrait and landscape formats.

DL: 20mm wide
A5: 20mm wide
A4: 25mm wide
A3: 35mm wide
A2: 45mm wide

15mm

❷ Minimum size

X = height of the logo

1/3 X

1/3 X   1/3 X
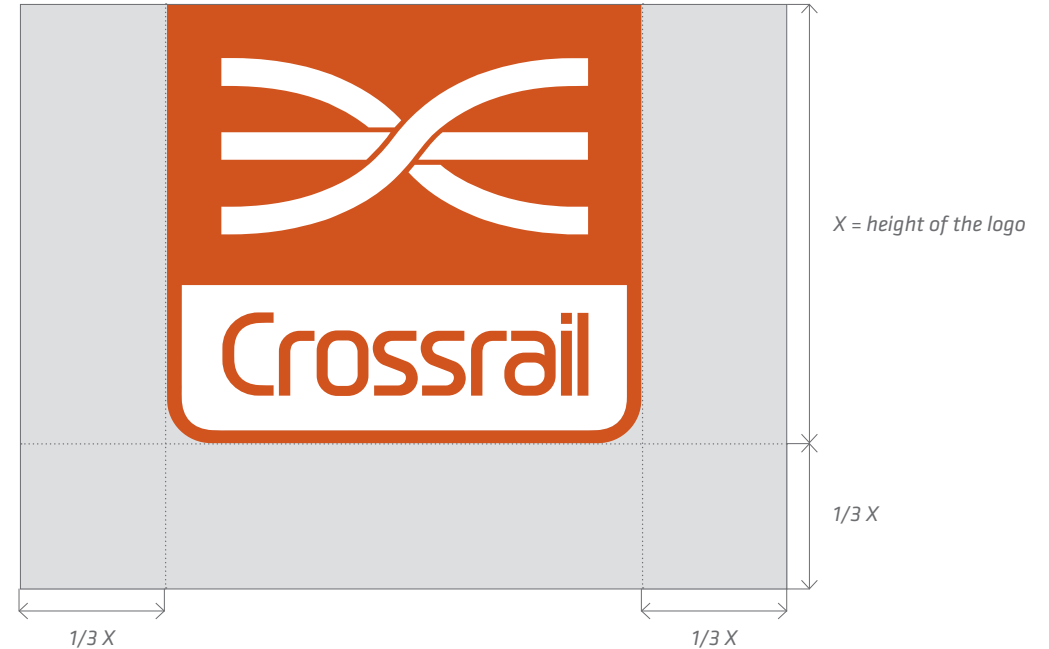
❶ Minimum exclusion zone (shown here in Grey)

2.3 2/3
LOGO

COLOUR VERSIONS

There are four different colour versions of the Crossrail logo: blue, dark orange, dark green and burgundy. The white background behind the wordmark and the symbol is applied to the artwork files. These logos should always be used.

There are also two mono versions of our logo that have been designed to work on both light and dark backgrounds. They should only be used on specific touchpoints or applications with production restrictions, e.g. fax, embroidery etc.

BACKGROUND

Every colour version of the logo has a set background colour it has to be placed on, e.g. blue on cyan, green on dark green. It can be applied either on the plain background colour or on the background colour with the halftone texture.
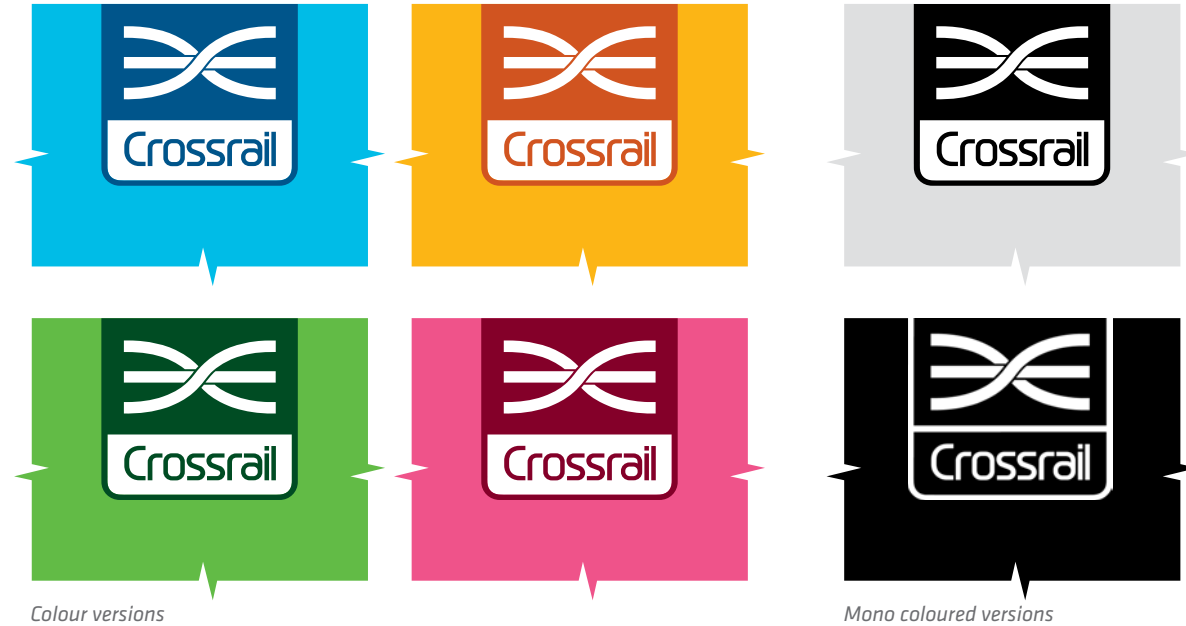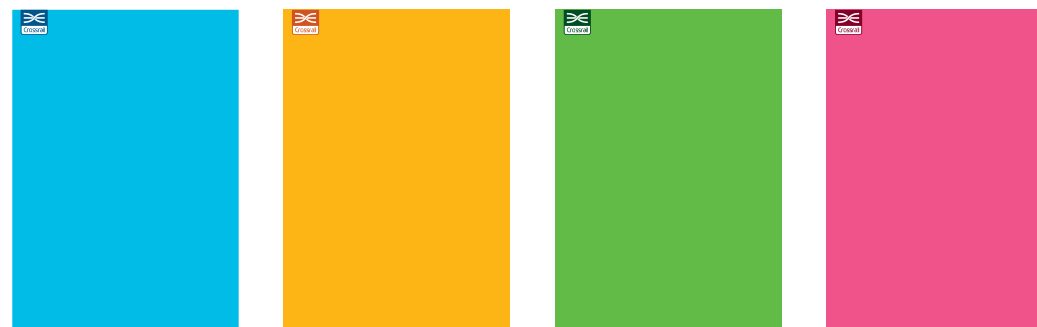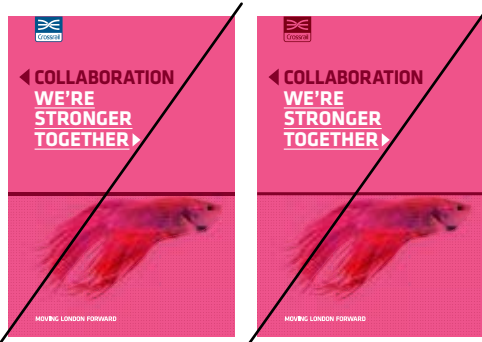
Colour versions   Mono coloured versions

DON'T DOS

Do not combine a logo with a background that doesn't belong to a set colour combination

Do not use the logo without the white background behind the wordmark and symbol

Logo on coloured backgrounds

2.3 3/3
LOGO

POSITION

The logo is positioned at the top of every application, bleeding off. The horizontal positioning is flexible and can be used to the left or right of a page.

❶ BLEED

As the logo is bleeding off the top of the page, make sure enough bleed is added to the logo. This is not included in the artwork files and needs to be done manually.
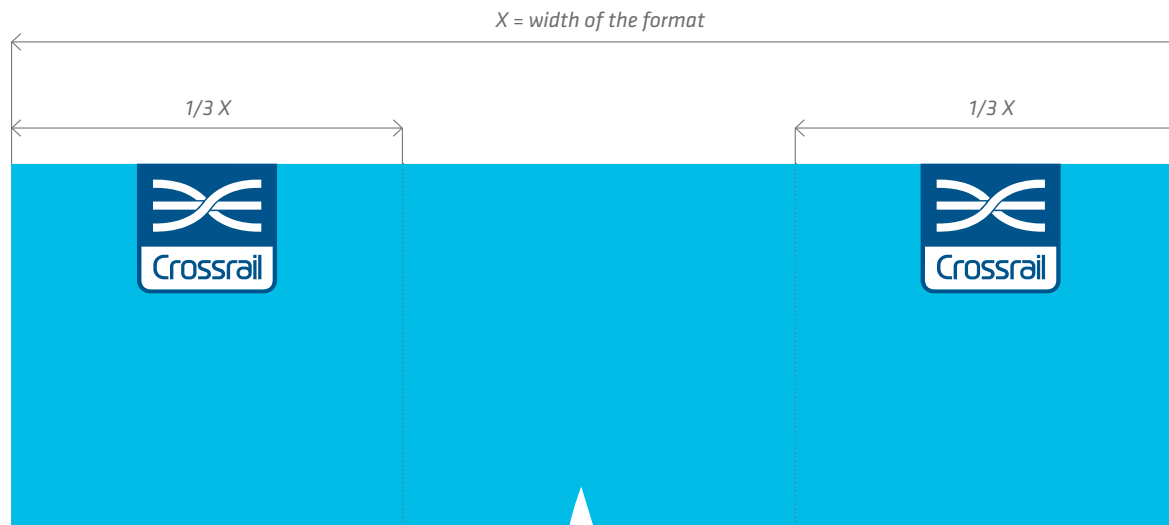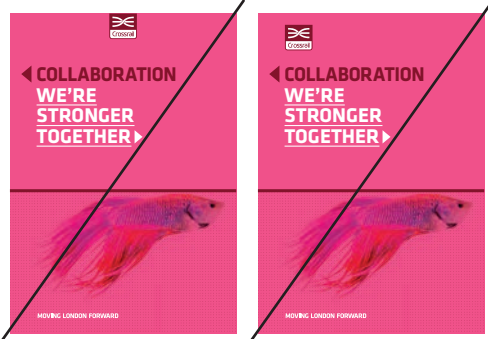
❷ EXCEPTION

In some exceptional cases, e.g. when the logo interferes with the illustration or the application is very high and legibility cannot be assured, the logo can be placed hanging from the horizontal line.

X = width of the format

1/3 X

1/3 X

Positioning of the logo: hanging from the top, flexible in horizontal position within the illustrated areas

3mm bleed on all sides

❶ *Logo bleeding off the page; The area outside of the dotted line indicates a safe amount of bleed added to the logo*

X = width of the format

1/3 X

1/3 X
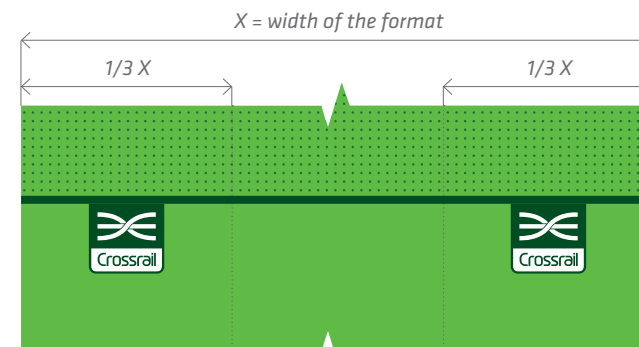
❷ *The logo can hang from the horizontal line in exceptional cases*

DON'T DOS

Do not place the logo horizontally centred on the layout

Do not place the logo not hanging at the top of the page

◄ COLLABORATION
WE'RE STRONGER TOGETHER ►

MOVING LONDON FORWARD

◄ COLLABORATION
WE'RE STRONGER TOGETHER ►

MOVING LONDON FORWARD

◄ **'WE'RE STRONGER TOGETHER ►**

MOVING LONDON FORWARD

2.4
STRAPLINE

Our strapline "Moving London Forward" is available in white, grey and all dark Crossrail colours. Preferably it is applied in white on one of the bright Crossrail colours.

It is applied using the Crossrail logo for alignment as shown opposite. Its vertical alignment is flexible according to the desired layout.

When using "Moving London Forward" as a headline, we drop the strapline.

We have supplied artwork files for the strapline, so please do not distort it, redraw it or modify it in any way.

1   **STRAPLINE SIZES**

The following are recommendations for standard applications up to A2. The sizes are applicable to both portrait and landscape formats.

As a general rule the width of the strapline is 3 times the width of the logo.

DL: 60mm wide
A5:   60mm wide
A4:   75mm wide
A3:   105mm wide
A2:   135mm wide

2   **MINIMUM EXCLUSION ZONE**

The artwork files already include a minimum exclusion zone, which must always be respected. No text or other visual elements should appear within this space.

When combining logo and strapline, the two minimum exclusion zones may overlap and the minimum exclusion zone of the logo defines the distance between both elements.

X = Width of the logo   *3X*

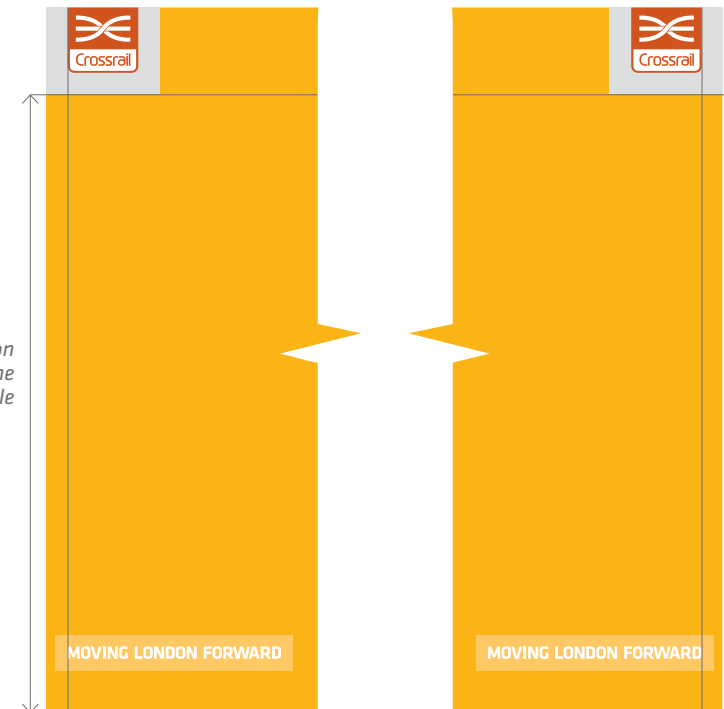**1**   *Strapline size and proportion to the logo*

Colour versions

DON'T DOS

Do not use the strapline when using Moving London Forward as a headline (left). Do not use the strapline twice in one layout or on top of an illustration (right).

2   *Alignment, minimum exclusion zone and minimum distance*

Vertical position of the strapline is flexible

Logo and strapline applied left aligned   *Logo and strapline applied right aligned*

2.5
CO-BRANDING

We are using a set of rules for how our partner and sponsor logos feature on our communication collateral and how our logo is applied on their applications.

SPONSORS

Crossrail's sponsors are the Mayor of London, through Transport for London, and the Secretary of State for Transport through the Department for Transport.

PARTNER

Other partners include:
Network Rail
BAA
City of London Corporation
Canary Wharf Group
Berkeley Homes

CROSSRAIL AND PARTNERS

This scenario shows Crossrail as the lead identity supported by partner brands.

1 *The Crossrail logo is positioned at the top of the communication, following the rules as described in chapter 2.3. If space permits, the strapline is applied as well.*

2 *Other partner's logos should always be positioned along the bottom of the communication.*

In this scenario, the background texture has to be applied to the upper part of the page, so that the logos stand out on a plain background.

DUAL BRANDING

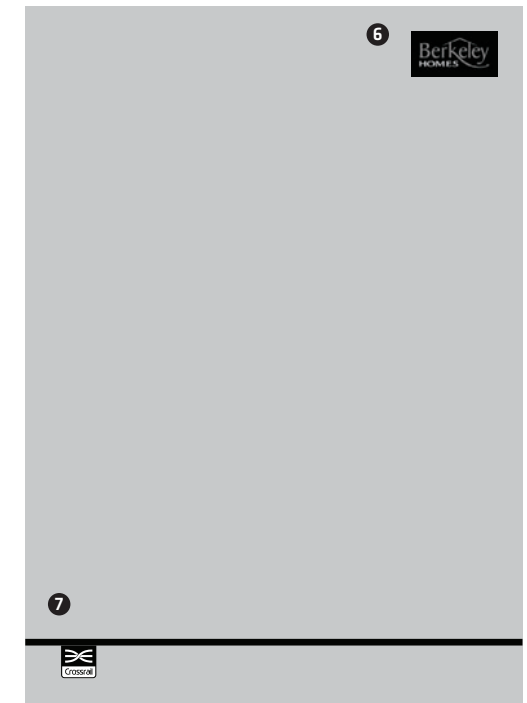*This scenario shows Crossrail and Transport for London as joint identities supported by partner brands.*

3 *The Crossrail logo is positioned at the top of the communication, following the rules as described in chapter 2.3. The strapline is optional in this scenario.*

4 *The partner's logo is featured in the other top corner of the layout.*

5 *Other partners will always be positioned along the bottom.*
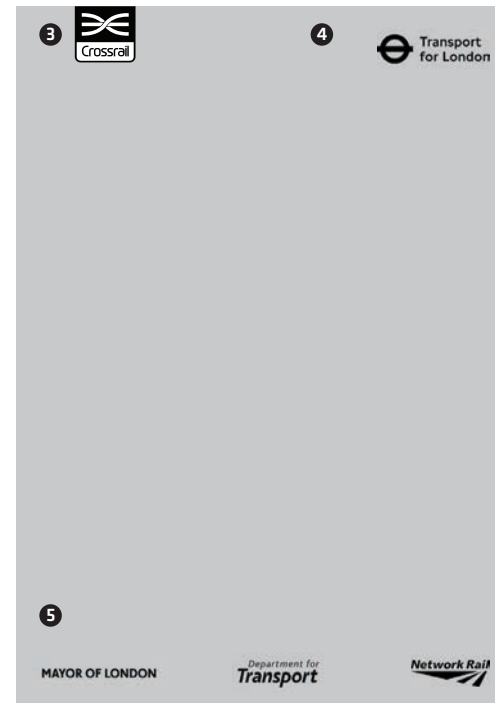
SUPPORTED BY CROSSRAIL

This scenario shows a partners lead identity (shown here as Berkeley Homes) supported by Crossrail.

6 *The partners logo is positioned at the top of the page.*

7 *The Crossrail logo is placed hanging from the horizontal line at the bottom of the page. We do not use the strapline in this scenario.*

◀ **COLLABORATION**
WE'RE
STRONGER
TOGETHER ▶

MOVING LONDON FORWARD

MAYOR OF LONDON   Department for Transport   Network Rail   Transport for London

MAYOR OF LONDON   Department for Transport   Network Rail

2.6 1/3
COLOURS

Our colour palette has been designed to create a strong, distinctive look and feel and help our communications stand out.

It consists of four combinations of core colours with a grey and white used in support. Each colour combination is made up of a bright and a dark shade of the same colour, e.g. green and dark green. These colours have been selected for their vibrancy and freshness.

There is an Adobe Swatch Exchange file (ase) created for us, that provides all Crossrail colours.

CR cyan		CR blue	
Pantone	306	Pantone	647
CMYK	75 0 5 0	CMYK	96 54 5 27
RGB	0 181 226	RGB	35 97 146
RAL D2	220 70 35	RAL D2	260 30 30

CR green		CR dark green	
Pantone	368	Pantone	357
CMYK	65 0 100 0	CMYK	92 18 94 61
RGB	120 190 32	RGB	33 87 50
RAL D2	120 70 75	RAL D2	150 30 30

CR grey	
Pantone	Cool grey 11
CMYK	0 0 0 70
RGB	83 86 90
RAL D2	000 35 00

CR magenta		CR burgundy	
Pantone	205	Pantone	202
CMYK	0 83 16 0	CMYK	9 100 64 48
RGB	224 69 123	RGB	134 38 51
RAL K1	4010	RAL D2	020 30 40

CR yellow		CR dark orange	
Pantone	130	Pantone	7580
CMYK	0 32 100 0	CMYK	0 77 97 15
RGB	242 169 0	RGB	192 81 49
RAL D2	070 70 80	RAL K1	2001

CR white		CR black	
CMYK	0 0 0 0	CMYK	0 0 0 100
RGB	255 255 255	RGB	0 0 0

2.6 2/3
COLOURS

COLOUR USAGE AND WEIGHTING FOR ONE-PAGE-APPLICATIONS / TITLES

Every one-sided-application, e.g. hoardings, uses only one colour combination with the support of white, grey and occasionally Black. Only in exceptional cases, such as information graphics, can more than one colour combination be used.

As our identity lives through its colourfulness, it is important that our applications vary in colour. Avoid using the same colours and feel free to change randomly throughout the layouts.

Every colour is intended for certain elements as listed below:
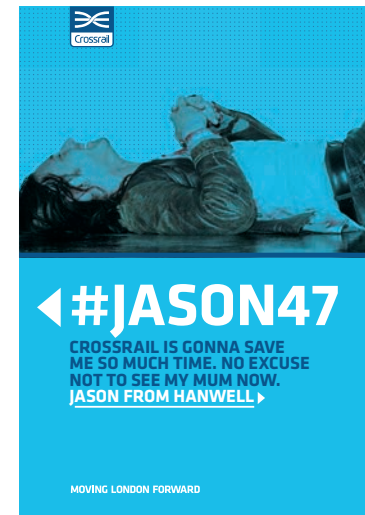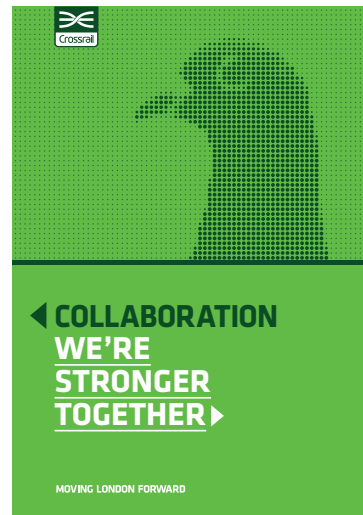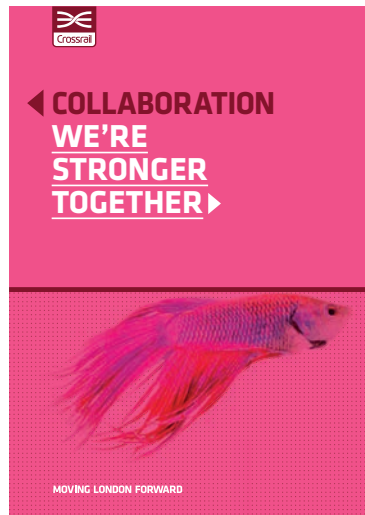
BRIGHT COLOUR
- *Background colour*

DARK COLOUR
- *Logo*
- *One part of the headline, including arrow and underline*
- *Horizontal line*
- *Partner and sponsor logos*
- *Texture (60% tint of the dark colour)*
- *Illustration*

WHITE
- *One part of the headline, including arrow and underline*
- *Strapline*
- *"Sponsored by" or "Supported by"*

80, 10, 5, 2.5, 2.5%   *80, 10, 5, 2.5, 2.5%*   *80, 10, 5, 2.5, 2.5%*   *80, 10, 5, 2.5, 2.5%*

◄ COLLABORATION
WE'RE STRONGER TOGETHER ►

◄ COLLABORATION
WE'RE STRONGER TOGETHER ►

◄ **#JASON47**
CROSSRAIL IS GONNA SAVE ME SO MUCH TIME. NO EXCUSE NOT TO SEE MY MUM NOW. JASON FROM HANWELL ►

2011
► 2012 ► WE BROUGHT 1.5 MILLION PEOPLE CLOSER TO LONDON
2013 WE AWARDED £12 BILLION CONTRACTS
2014
2015 WE'VE GIVEN 400 APPRENTICES A LEG UP ONTO THE CAREER LADDER
2016
2017 WE'VE BENEFITTED LAMBETH BY 60 MILLION
2018

MOVING LONDON FORWARD

Examples for one-page-application in each colour combination using the colour weighting as shown above

2.6 3/3
COLOURS

COLOUR USAGE AND WEIGHTING FOR MULTIPLE-PAGE-APPLICATIONS / INSIDE

In applications with more than one page, e.g. brochures, the weighting of colours is different from one-sided-applications and white plays an important role in the design.

The proportion between coloured and white backgrounds should always be well-balanced and be around 50% each.

If required, the colours can be used to differentiate between different chapters and code certain contents.
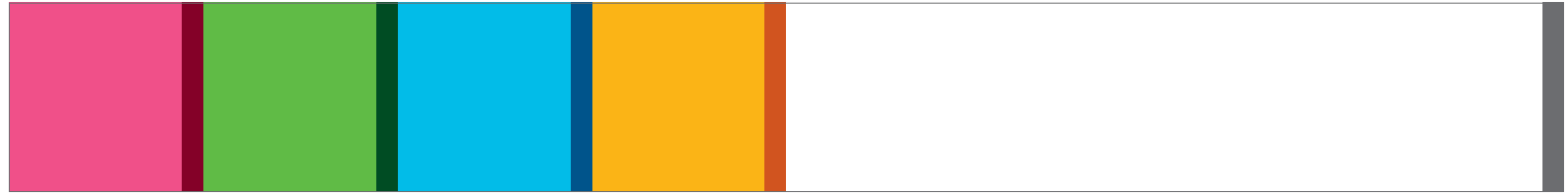
50% colours (equal proportions of each colour combination)

50% white and grey

Example for a multiple-page-application using the colour weighting as shown above

2.7 1/4
TYPOGRAPHY

TYPEFACES

Type sends out a strong signal about a brand's personality. Our typeface Klavika is a straight-sided sans-serif, which has been selected to reflect the technical skills throughout the Crossrail project.

It comes in three different weights, both italic and non italic. We use Klavika bold caps for headlines, bodycopy is mainly written in Klavika regular or light with highlights in Klavika bold.

Our secondary typeface is Calibri, we use it when live type is required, such as on our website or in Powerpoint presentations. Calibri is one of the standard system fonts and is available to both PC and Mac users.

AaBbCc

Light   *Regular*   *Bold*

AaBbCc

Light Italic   *Regular Italic*   *Bold Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

*Klavika
Family*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

*Calibri
Family*

2.7 2/4
TYPOGRAPHY

CREATING HEADLINES

We create distinctive headline layouts using the following simple rules.

Our headlines are set in Klavika bold caps and are divided into two parts using one colour combination. If the headline is placed on a coloured background, one part of the headline is set in white.

The second part of a headline can be set in a smaller type size if space is limited.

HEADLINE TYPE SIZES AND LEADING

Choose the type size depending on the application and layout, there are no predefined type sizes.

The leading should be 90% of the type size, e.g. 30pt type size, 27pt leading. The only exception to this is for the text that is set immediately under the rule. This should be set with equal type size and leading, e.g. 30pt type size and 30pt leading.

Depending on the contrast of the type sizes you pick, the leading between the first and the last part of the headline might have to be adjusted.

◄ **HOW WE WORK**

OUR VALUES ARE KEY TO OUR SUCCESS ►

Klavika bold caps 31/31pt

Klavika bold caps 31/28pt

Sample headline with arrows and underline

◄ **WORLD CLASS** ►   ◄ **WORLD CLASS** ►   ◄ **WORLD CLASS** ►   ◄ **WORLD CLASS** ►

Possible colour versions using magenta, burgundy and white

2.7 3/4
TYPOGRAPHY

ARROWS

Arrows, that frame the headline, help to create a distinctive style. They reflect the connection between east and west by pointing in these directions.

❶ POSITIONING OF THE ARROWS

The artwork files of the arrows include a minimum exclusion zone which at the same time defines the distance to the headline. They are to be placed next to the first and last letter, aligned at the top.
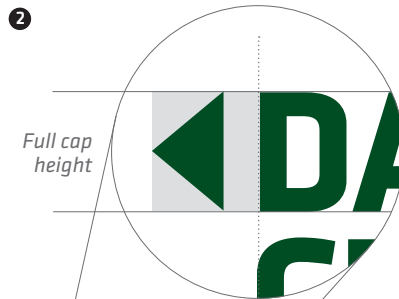
❷ SIZE OF THE ARROWS, FULL SIZE

As a basic rule, the arrows are the same size as the headline cap height.

When the headline uses two different type sizes, the arrows should always be the same height as their adjacent letter.

❸ SIZE OF THE ARROWS, HALF SIZE

When there is a large difference between the two type sizes used in the headline, the arrow, next to the larger of the two type sizes, can be half its cap height.

The proportion between the two arrows shouldn't be bigger than 1:3.

❶ *The distance between the arrow and the headline is set within the artwork file and indicated here in grey*

❷ *Full cap height*

❸ *1/2 cap height*
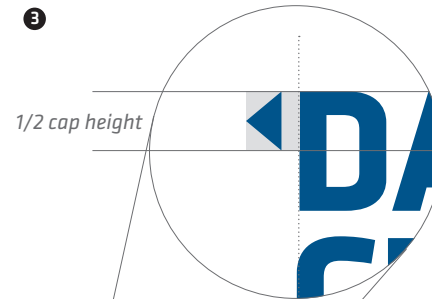
max 3X

X

Size proportion between the two arrows: max 1:3

2.7 4/4
TYPOGRAPHY

UNDERLINE

We also use an underline in our typography to highlight specific parts of the headline.

❶ POSITION AND SIZE OF UNDERLINE

The underline is only used for the second part of the headline, not the first part. Never underline a part of a row of copy, the underline must be used across the full width of text.

The weight of the line is 1/20 of the fontsize, while the distance to the typography is 1/10 of the fontsize.

❷ INTERRUPTION OF THE LINE

The letter Q and J in our font have descenders, which get in the way of the horizontal line. Therefore when using Q or J the horizontal line is interrupted as shown.

❶

◀ **DAILY CHECKS**

PLEASE TAKE A FEW MOMENTS ▶

Fontsize = X

Distance = 1/10 X
Line weight = 1/20 X

◀ **DAILY CHECKS**

PLEASE TAKE A FEW MOMENTS ▶

DON'T DOS

Do always underline full rows

❷

◀ **YOU ARE QUICK AS A FLASH** ▶

◀ **NO MORE EXCUSES #JASON47 FROM HANWELL** ▶

2.8 1/5
PHOTOGRAPHY

Photography is an important part of our communications. It is not only a way to help tell our story, but to also provide a warmth to our brand. We use it to engage people and demonstrate the energy and enthusiasm that is characteristic throughout the Crossrail project.

The image selection should be inspired by life in London: this includes the people of London, positive and looking forward to 2018.

Our photography can be broken down into two main areas: people and objects (including animals), occasionally supported by reportage-style construction images. To help create a fresh and distinctive style we cut out our images and apply them full colour with a multiplying filter. This allows the coloured backgrounds to fill the white areas. For the best results from this process we use images that have a high contrast and are shot from a simple perspective.

The photography shown is sample shots only. Please use Crossrail owned imagery.

People

Objects (including animals)

Reportage-style construction shots   *Computer renders*

2.8 2/5
PHOTOGRAPHY

PEOPLE

When selecting people imagery we look for natural shots that are warm, friendly and engaging. They should represent the cultural spectrum that makes up the wider London community along with the workforce of the Crossrail project. Therefore, we avoid models and instead look to use real people with real stories that demonstrate the benefits that Crossrail brings.

2.8 3/5
PHOTOGRAPHY

OBJECTS (INCLUDING ANIMALS)

When selecting objects and animals we look for images that will create interesting and unexpected communications, images that make our audience stop and look. We like our images to be clear and simple, please avoid cluttered shots and show only one object or animal.

The object or animal imagery is often used with our horizontal line. This graphic element helps to give context to the images e.g. a fish may swim under the line whereas a bird may fly over it.
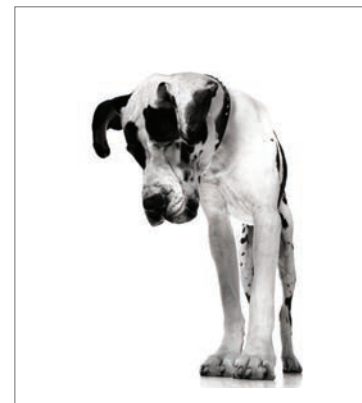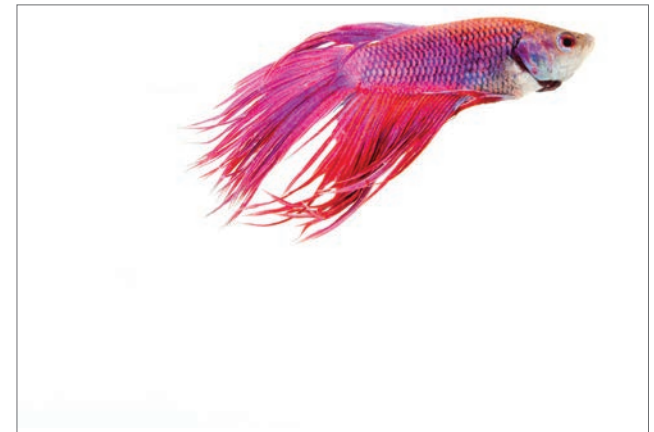
2.8 4/5
PHOTOGRAPHY

REPORTAGE-STYLE CONSTRUCTION SHOTS AND COMPUTER RENDERS

Besides people and object cut-out photography, we use more reportage-style images that reflect the Crossrail world and chart the development of the project. Use renderings to give an idea of how the world will look in 2018.

When selecting these images, we look for shots that are taken from an interesting but simple perspective and convey the scale of the project. Alternatively, we use close-up images that help describe certain situations or objects.

We want the images to be bright and clean, avoid shots that are cluttered and unorganised.

DON'T DO

Do not use these images as title images or large scale on one-sided applications such as hoardings.

Photography

Renderings

2.8 5/5
PHOTOGRAPHY

DON'T DOS: PEOPLE

1. *Do not use people imagery that is not cut out.*
2. *Do not use black and white images.*
3. *Do not choose staged or unnatural images.*
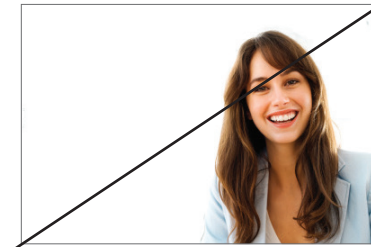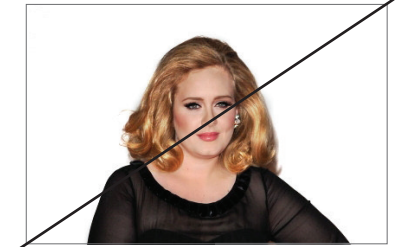4. *Do not use celebrity shots.*
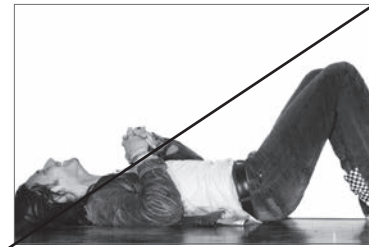
DON'T DOS: OBJECTS

1. *Do not choose images that show more than one object, unless they form a group or it is a sequence.*
2. *Do not use cluttered, complex images.*
3. *Do not choose forced funny images.*
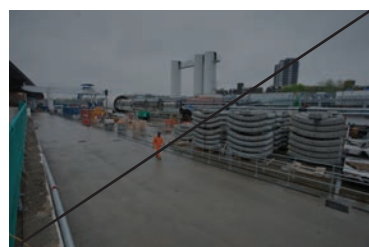4. *Do not use blurred or black and white images.*
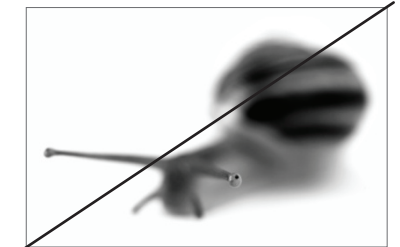
DON'T DOS: DEVELOPMENT AND OUTLOOK

1. *Do not choose images that are too dark.*
2. *Do not choose images that are too bright or desaturated.*
3. *Do not choose cluttered images.*
4. *Do not apply image in this area with the multiplying effect.*

People

1   2   3   4

Objects (including animals)

1   2   3   4
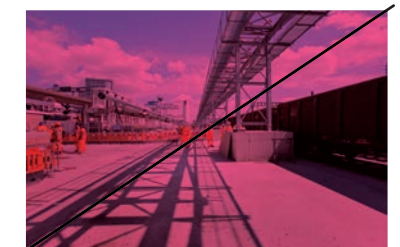
Development and outlook

1   2   3   4

2.9 1/2
HALFTONE
ILLUSTRATIONS

We use illustrations in addition to photography to help tell our story and generate a unique look and feel for our identity. Illustrations and photography should be used balanced in a ratio of 50:50%. They are often used to create impact on large applications such as hoardings across Crossrail environments and sites.

When selecting images for the illustrations, we look for a simple perspective that allows a degree of abstraction in the illustration. To keep the illustration clear and easy to understand, we use only one object, animal or person per illustration, unless it is a sequence of the same illustration. Avoid portraits, use people in sequences instead.

The halftone illustrations can be set up in any of the four colour combinations, with the illustration itself applied in the darker colour and the background in the brighter colour.

The examples opposite show the level of detail we are looking for in our halftone illustrations. As a general rule, we look to create illustrations that are slightly abstract when viewed close but are easier to see from a distance.
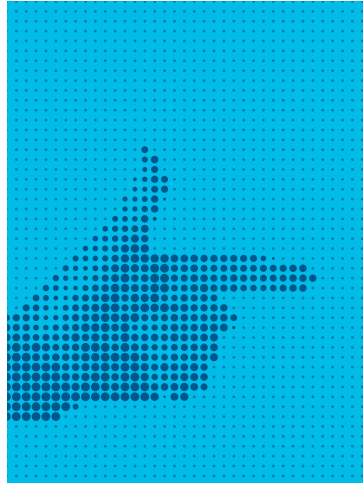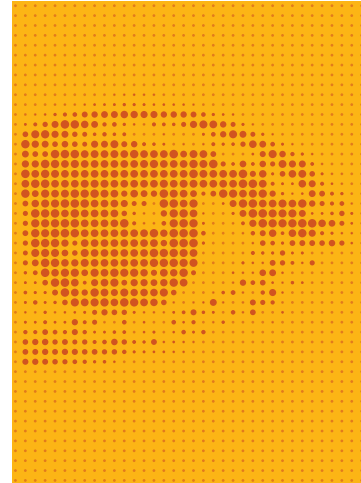

Illustration in blue on cyan

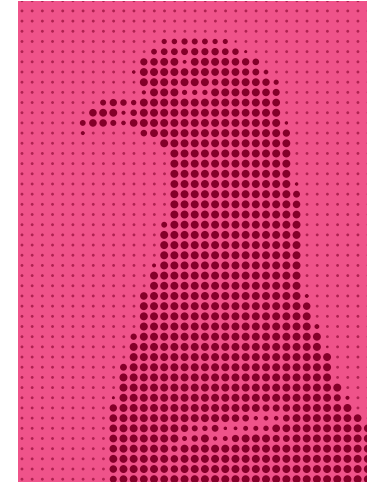*Illustration in dark orange on yellow*
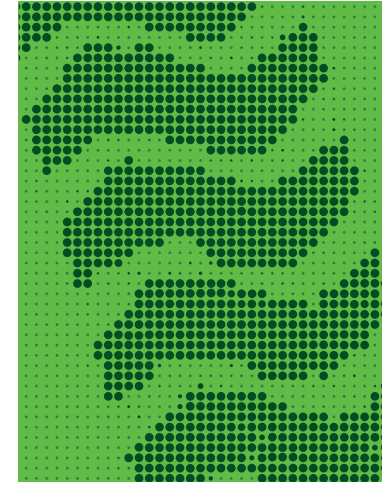

Illustration in burgundy on magenta

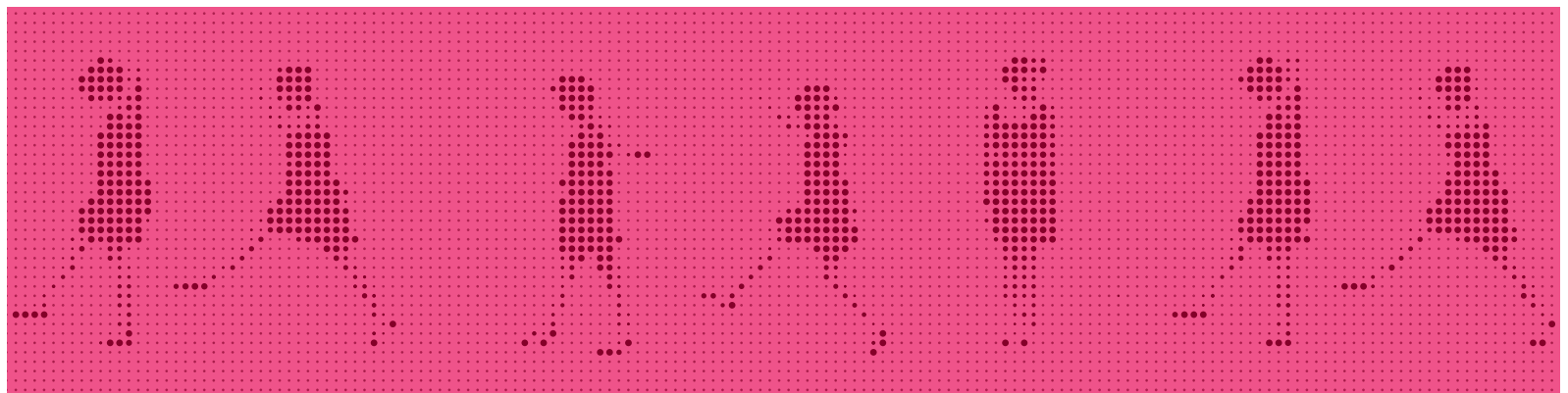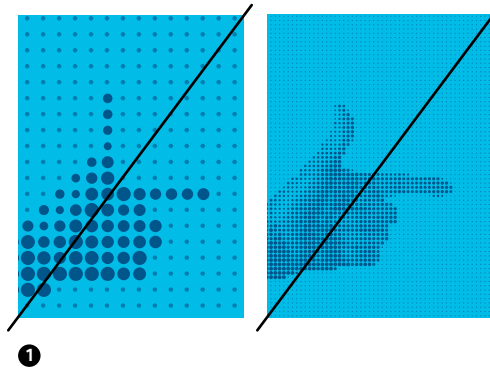*Illustration in dark green on green*

Illustration sequence in burgundy on magenta

PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification

2.9 2/2
HALFTONE
ILLUSTRATIONS

DON'T DOS

❶ Do not choose the dot size and the amount in a way that makes the illustration too abstract (left) or too descriptive (right).

❷ Do not remove the background texture or the background colour behind the illustration.

❸ Do not use two colours that are not a set combination, e.g. blue illustration on a pink background.

❹ Do not swap the two colours of a combination and use the darker one for the background and the brighter one for the illustration.

❺ Do not use Black or white for the illustrations or the background texture.

❻ Do not create an illustration that consists of more than one element (unless it is a sequence).

❼ Do not use complex illustrations
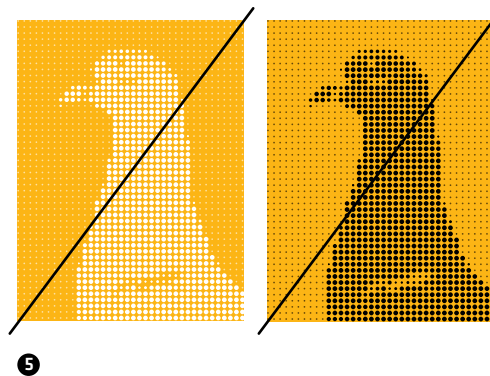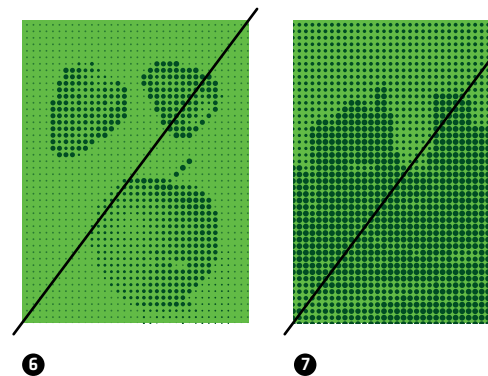
❽ Do not combine illustration and photography
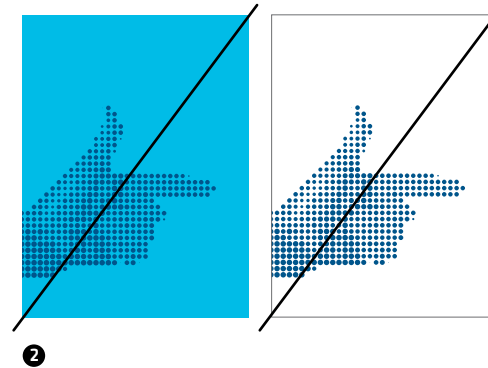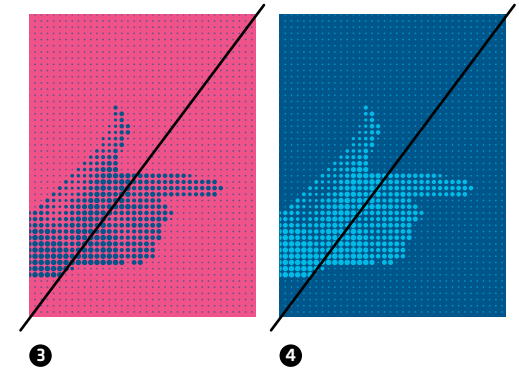
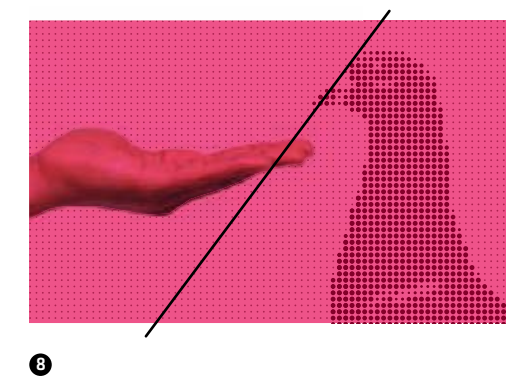**PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification**

2 IDENTITY

2.10 1/2
HALFTONE TEXTURE

We use a halftone texture as a background for illustration, photography and typography. It helps to bring the elements together and create a consistent approach to our applications.

There are artwork files for the four different colour combinations of the texture supplied. The texture itself is applied as a 60% tint of the darker colour, placed on the background applied in the brighter colour.

The texture bleeds off the layout on three sides and is restricted by the horizontal line at the top or bottom as shown opposite.

The height of the texture should be no smaller than 1/10th and no larger than 9/10th of the page height. Between these guides it is flexible and moves to fit best with the layout.

The horizontal line is also applied in the darker of the set colour combinations. It is applied in 100% of the same colour as the texture.

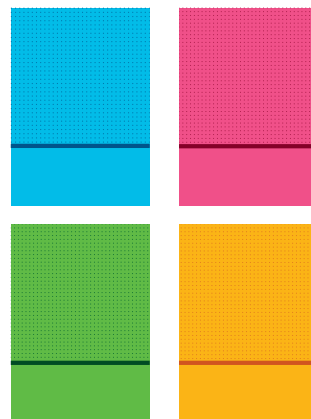Avoid using small typefaces on the texture.
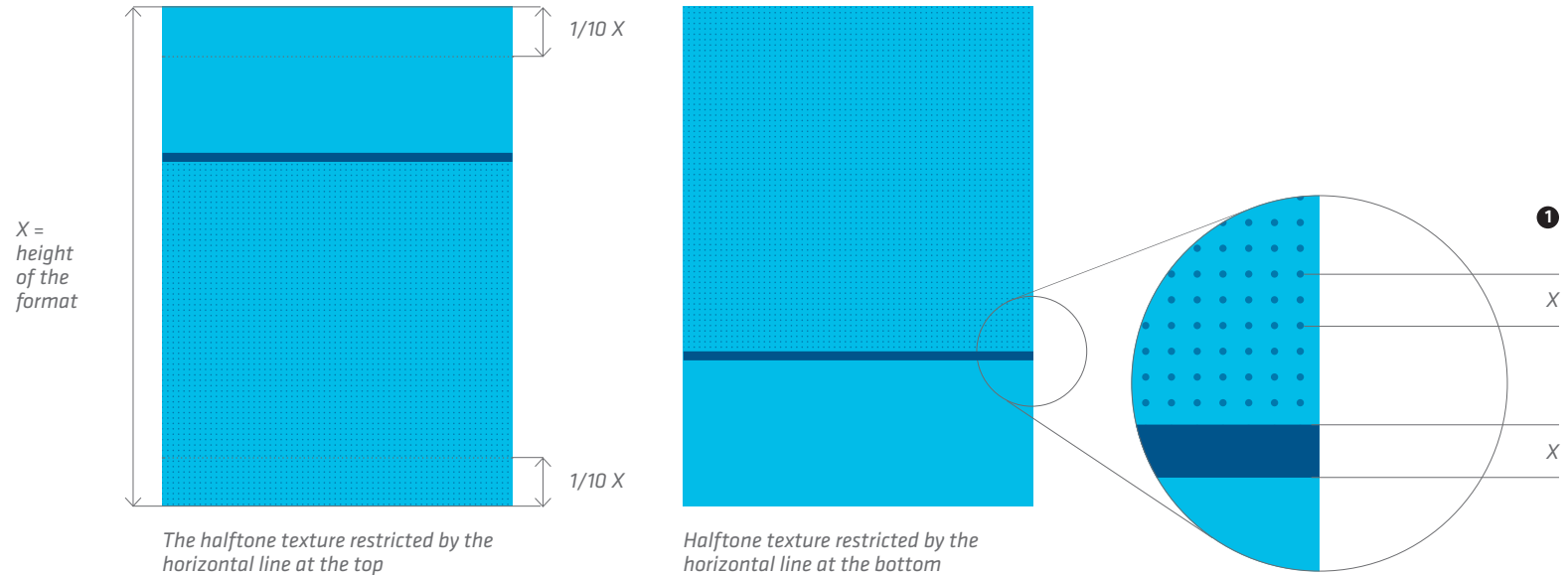
❶ THICKNESS OF HORIZONTAL LINE

The thickness of the line is defined by the texture. It is determined by the distance between the middle of one dot to the middle of the next dot.
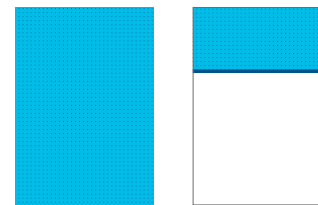
❷ COLOUR COMBINATIONS

Our layouts are set in one of the four different colour combinations, always using the bright colour for the background and the dark colour for the texture and horizontal line.

❸ EXCEPTIONAL CASES

In exceptional cases, e.g. when size is limited, the texture can be used bleeding off the layout on all four sides without using the horizontal line. Furthermore, for informative layouts with lots of text and little space for illustration or imagery, the part below the horizontal line can stay white.

X = height of the format

1/10 X

1/10 X

The halftone texture restricted by the horizontal line at the top

Halftone texture restricted by the horizontal line at the bottom

❶

X

X

❷ *Possible colour combinations*

❸ *Exceptional cases*
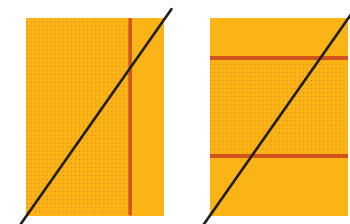
DON'T DOS

Never apply the line vertically or twice in one layout.

2.10 2/2
HALFTONE TEXTURE

APPLY ILLUSTRATION AND PHOTOGRAPHY

Illustration and photography can be applied above or below the horizontal line with the halftone texture.

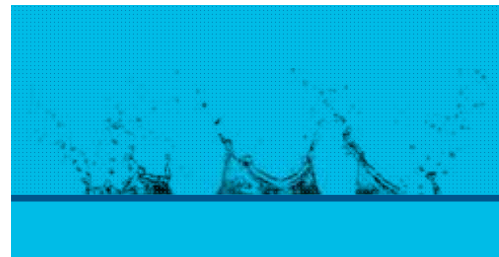The line is used as a horizon indicating the ground and other surfaces. This allows our images to interact with it, so, for example, a fish would be below the line, while a person could walk on the line and a bird might fly above the line.

Photos are applied full colour with a multiplying filter on top of the background colour and the texture.
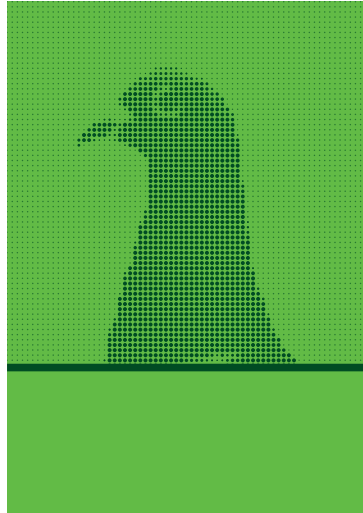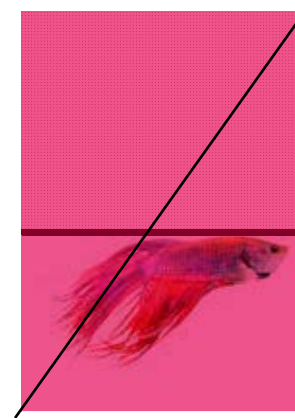
DON'T DOS
Do always apply the texture behind the imagery.

Images applied on the background interacting with the line
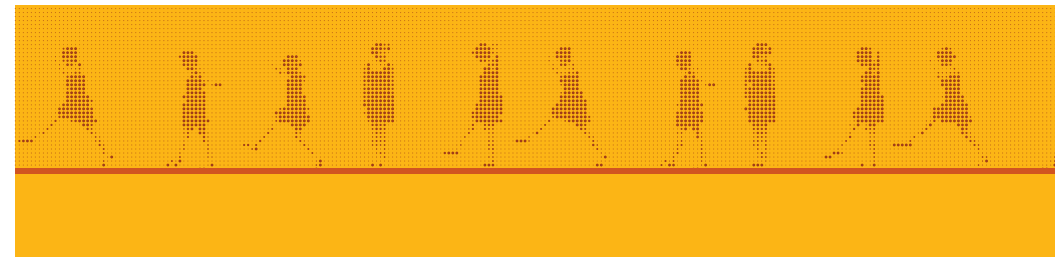
Illustrations applied on the background interacting with the line

PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification

2.11 1/3
CREATING HALFTONES

To create our halftone illustrations and textures, we use an Adobe Illustrator plugin called Phantasm CS. Besides color adjustment, embedded image handling and essential pre-press tools, it provides an effect to create vector halftones.

For more detailed information and an introductory video go to http://www.astutegraphics.com/products/ phantasm/index.html.

If you are not able to use the Illustrator plugin, it is possible, although much more complex and less precise, to achieve the effect by using the Photoshop filter Colour Halftone. Nevertheless, all instructions regarding the halftone graphics have to be followed as usual.
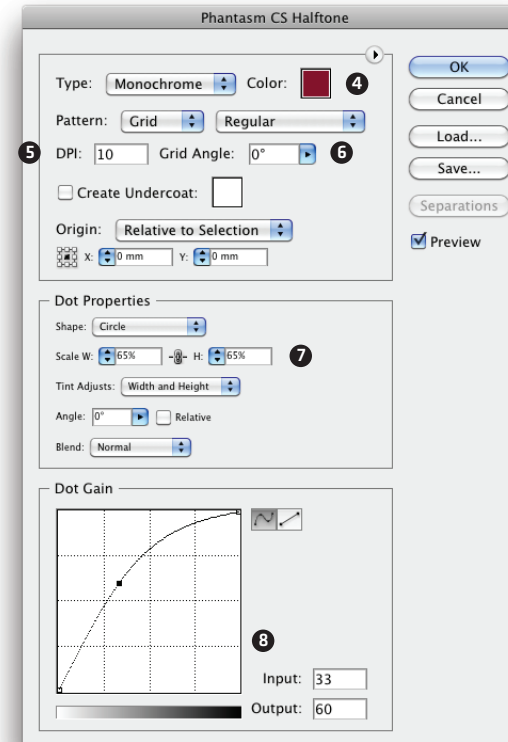
❶ *Take a cut-out photo as a basis for every illustration.*

❷ *Apply the halftone effect from Effects > Additional effects > Phantasm CS.*

❸ *Define the settings for the halftone effect.*

❹ *Choose one of the dark colours from our colour palette for the illustration.*

❺ *Choose a dpi figure depending on the format you are creating the illustration for. Bear in mind that we are looking for illustrations that are slightly abstract when viewed close, but are easier to see from a distance.*

As a guidance, use 10dpi for A3 and all formats below. For larger formats, the dpi figure goes up in proportion.

❻ *Choose the angle of the grid to be 0°, to keep the dots in line.*

❼ *Choose the scale of the dots depending on contrast of the image.*

❽ *Use this tool to refine the illustration by amending the curve showing the gain of the dots.*

CREATE THE ILLUSTRATION

❶ *Step 1*

❷ *Step 2*

❸ *Step 3*

PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification

2.11 2/3
CREATING HALFTONES

CREATE THE BACKGROUND TEXTURE

❶ Take a white box as a basis for every illustration.

❷ Apply the halftone effect from
Effects > Additional effects > Phantasm CS.

❸ Define the settings for the halftone effect.

❹ Choose one of the dark colours from our colour
palette for the background texture.

❺ Choose a dpi figure depending on the format you
are creating the illustration for.

As a guidance use 10dpi for A3 and all formats
below. For larger formats, the dpi figure goes up in
proportion.

❻ Choose the angle of the grid to be 0°, to keep the
dots in line.

❼ Choose the scale of the dots being 100% for the
texture.

❽ Use the following measurements for the dot gain
of the texture: Input 0, Output 20.

❾ Apply the halftone effect with an opacity of 60%.

❶ Step 1

❷ Step 2

❸ Step 3

❾ Step 4

Phantasm CS Halftone

Type: Monochrome   Color: ❹   OK

Pattern: Grid   Regular   Cancel

❺ DPI: 10   Grid Angle: 0°   ❻   Load...

☐ Create Undercoat: Save...

Origin: Relative to Selection   Separations

X: 0 mm   Y: 0 mm   ☑ Preview

Dot Properties

Shape: Circle

Scale W: 100%   H: 100%   ❼

Tint Adjusts: Width and Height

Angle: 0°   ☐ Relative

Blend: Normal

Dot Gain

❽

Input: 0
Output: 20

STROKE ⇕ TRANSPARENCY

Normal   Opacity: 60 %

☐ Clip
☐ Invert Mask

☐ Isolate Blending   ☐ Knockout Group
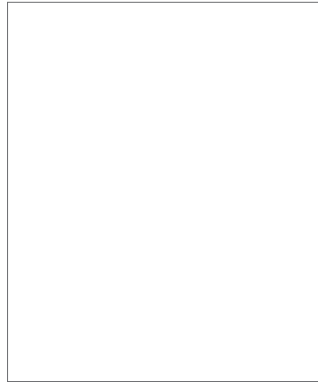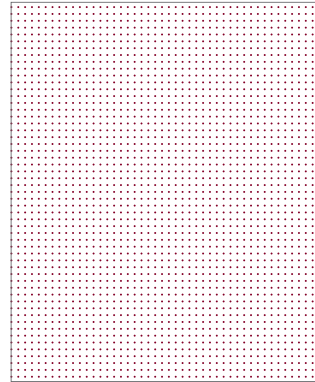☐ Opacity & Mask Define Knockout Shape

PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification

2.11 3/3
CREATING HALFTONES

Only combine illustrations and textures using the same dark colour from a set colour combination. They also need to use the same dpi measurements so that the dots align perfectly with each other.

❶ *Place the illustration on top of the texture.*

❷ *Make sure the dots are centrally aligned by zooming in and shifting the illustration until it fits perfectly.*

COMBINE ILLUSTRATION AND BACKGROUND TEXTURE

❶ *Step 1*
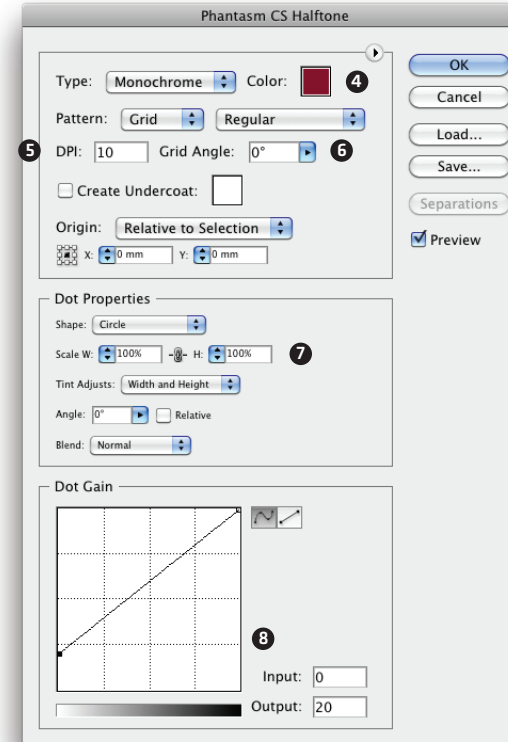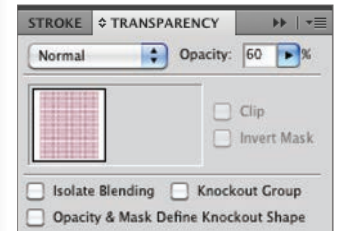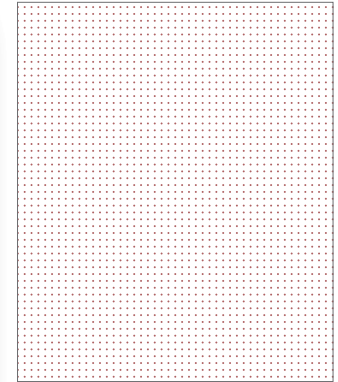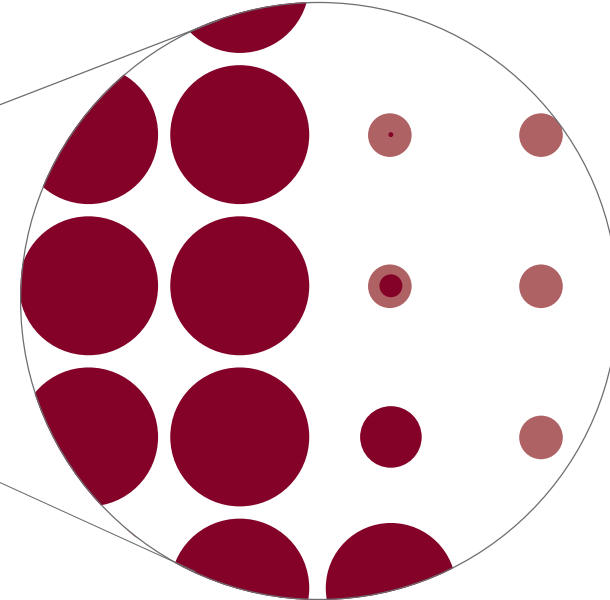
❷ *Step 2*

PLEASE NOTE: We have phased out use of halftone illustrations on branded material. Please contact Crossrail Graphics for clarification

2.12
INFO GRAPHICS

Our identity offers a great chance to come up with inspiring and engaging information graphics that are playful and informative at the same time.

We use the dots from our halftone graphics as a strong visual element along with our Crossrail colour palette.

If necessary, use a gradient from white to a tint of 20% of the Crossrail Grey as a background colour.

BOND STREET
0.15 million

LIVERPOOL STREET
0.25 million

WHITECHAPEL
0.25 million

WOOLWICH
0.4 million

FARRINGDON
0.6 million

CANARY WHARF
1 million

ILFORD
0.17 million

TOTTENHAM COURT ROAD
0.22 million

PADDINGTON
0.5 million

20%

65%

15%
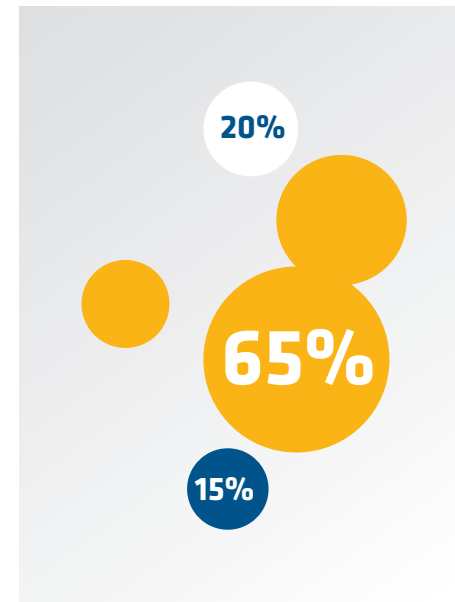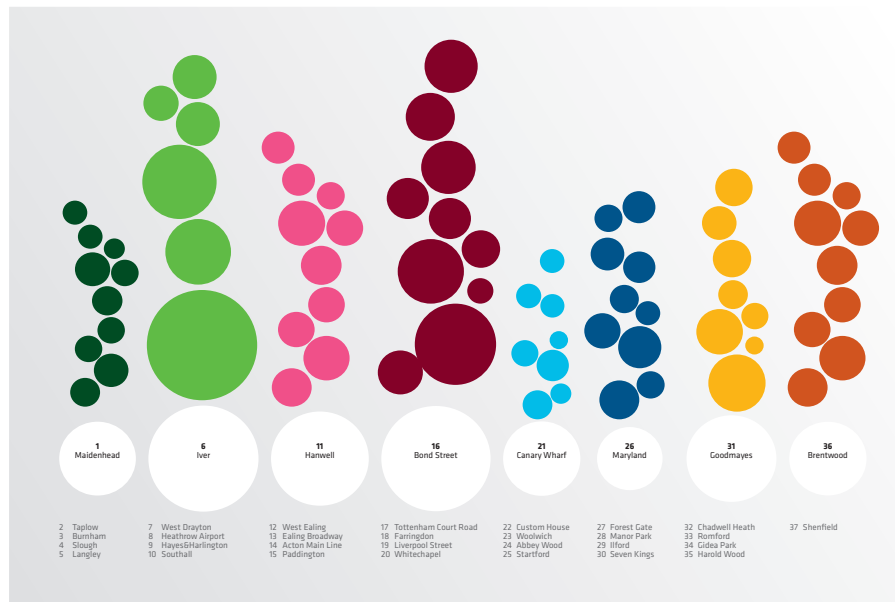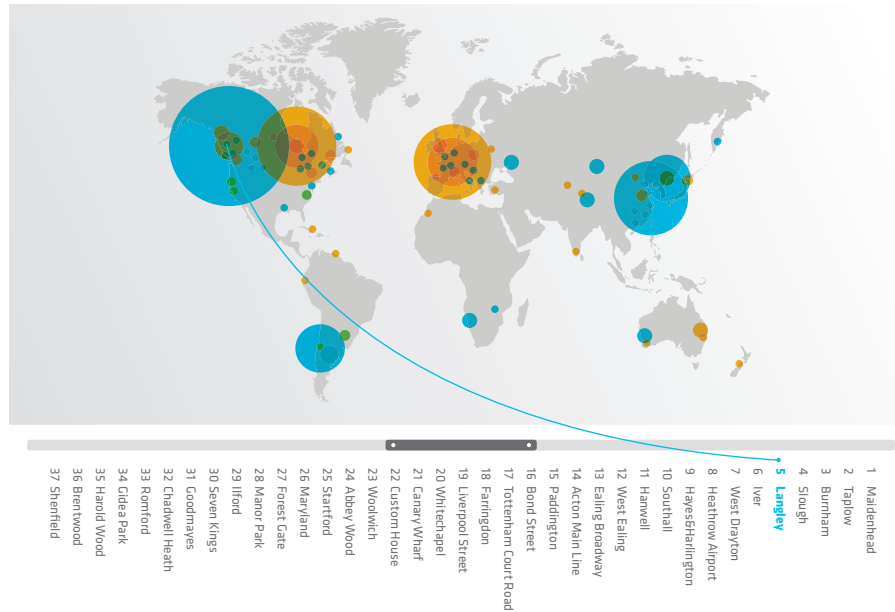
2.13
LAYOUT

Our layout system is flexible. Although there are a few rules that should be observed.

TEXT AREA

The text area is 5% of the shortest side of the format (e.g. on an A4 format it is 10.5mm). Neither text nor the strapline should be positioned out of the text area.

GRID

A simple 5 column grid can be used for layouts with lots of content.

4mm gutter

5% of the shortest side of the format

1   2   3   4   5
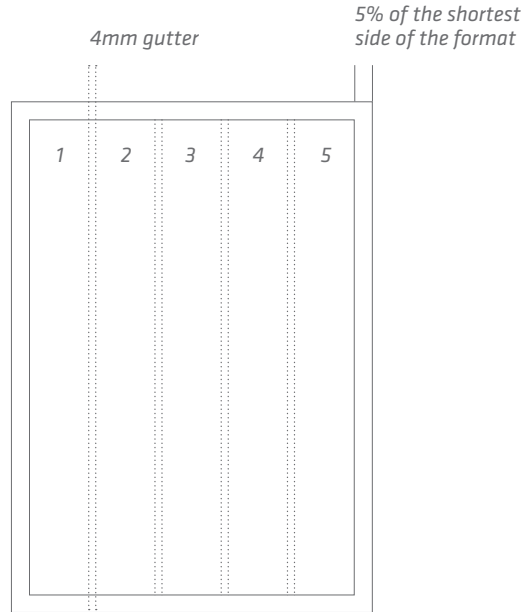
Text area and grid for a single page

Text area and grid for a spread

COLLABORATION
WE'RE
STRONGER
TOGETHER ▶

MOVING LONDON FORWARD

◀ COLLABORATION
WE'RE
STRONGER
TOGETHER ▶

MOVING LONDON FORWARD

◀ WE DIG
IT ▶

4.5 million tonnes of excavated material will be used to create the RSPB for the Wallasea Island Wild Coast project.
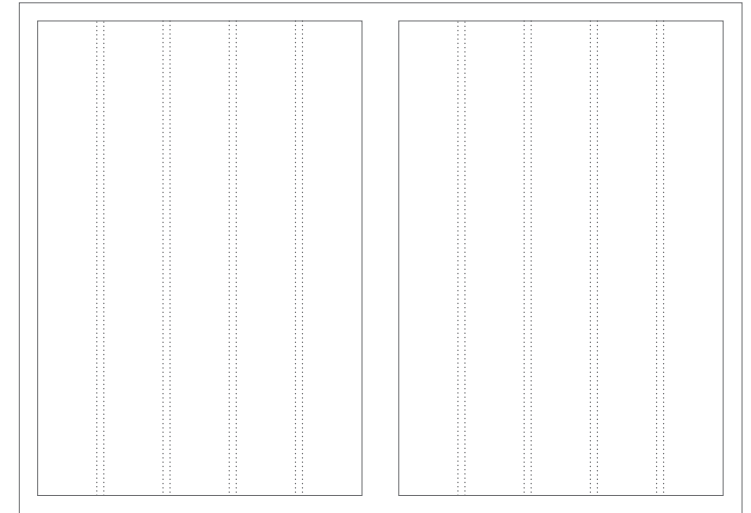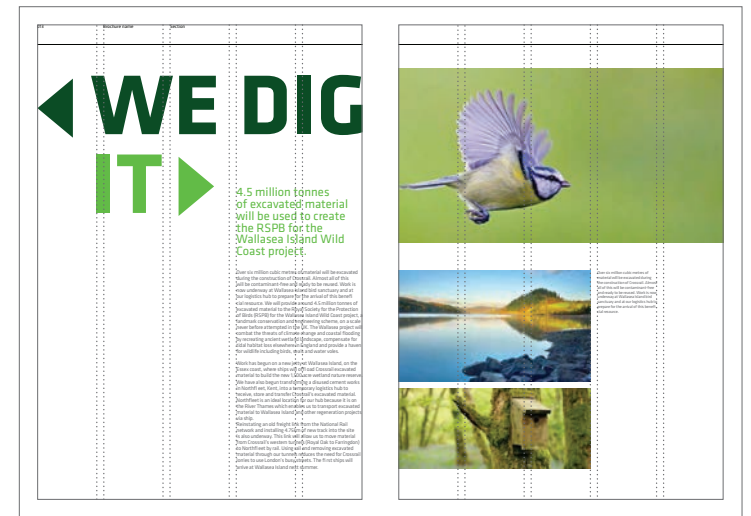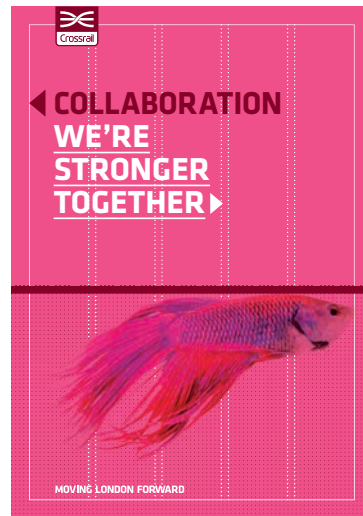
2.14 1/7
TONE OF VOICE

WHERE ARE WE COMING FROM?

Our tone of voice sets out to express the spirit of London's progress. At the heart of this is the idea that we are Moving London Forward.

We are asserting our confidence in our role in London's future. So our language must be equally confident and the stories we tell will be delivered in an inspiring, informative and energetic way.

MOVING STORIES

Human and Personal Stories - that bring Crossrail alive on a human and personal scale without losing sight of the size of the project, the facts, figures and the people whose lives will be touched by Crossrail.

inspiring informative energetic

MOVING LONDON

London Stories - the places, people and businesses that Crossrail will connect from the farthest-flung corners of the suburbs to the heart London.

2.14 2/7
TONE OF VOICE

HOW WE SPEAK AND WRITE

When we write about Crossrail in any medium, we are personal but also professional. Our tone of voice sounds like real people talking rather than a corporate communications exercise. We're plain speaking and relevant. We are full of energy and excited to share our story.

This human touch gives us a range of light and shade in the way we speak, so we can be more light-hearted when appropriate or more serious if necessary.

We're story-tellers and we share stories about ourselves and the people Crossrail touches – from passengers to businesses, communities, politicians and our own team.

Every piece of copy should be rooted in bringing people/businesses/London together in a way that fast tracks the progress of London. We want people to believe what we say and to trust us to deliver on our promises. Our words should move the reader emotionally through shared experience – we should always be inspiring, informative and energetic.

INSPIRING

As one of the largest engineering projects in Europe, the work we are doing is inspirational in its own right. The effect it will have when it is complete will also be an inspiration to the people whose lives are affected by Crossrail. This is true whether they are passengers or residents and businesses in the areas that Crossrail will connect.

INFORMATIVE

We communicate on a human scale, at the same time never losing sight of the size, achievement and effect of this huge undertaking.

We tell useful facts and stories to get across our aims and progress. Whether it's the amount of earth we've moved or how an individual has affected or been affected (in a positive way) by Crossrail.

ENERGETIC

We're upbeat and enthusiastic. The project and the benefits of it are life changing and we should always channel this energy into our writing.

HOW DO YOU BALANCE INSPIRING, INFORMATIVE AND ENERGETIC?

Everything we write should be energetic – it should be positive and enthusiastic. Imagine telling a friend about something you're really excited about.

Our stories should be inspiring, whether it's an awe-inspiring fact that makes you stop and think or a human story that brings our approach to life.

We should always try to be informative – explain clearly what it is we are communicating and the benefit to the reader. A fact alone is no use unless there is some sort of benefit attached.

2.14 3/7
TONE OF VOICE

PERSONALITY

SOUNDS LIKE

Kevin McCloud (Grand Designs)

WHY?

Kevin fits well with our tone of voice. He's inspiring, informative and energetic. Known for his intelligent, enthusiastic approach, he is capable of light and shade.

He's serious but can also deliver with a smile and appropriate sense of humour. He's warm and personal but also professional, plain-speaking and relevant. His enthusiasm is contagious and he tells stories in an interesting and engaging way.

EXAMPLES

Extract from Grand Designs http://www.youtube.com/watch?v=RhX5SqEX_Ls

"...this project is taking place in London. And this old factory is flanked on all sides by neighbouring buildings. It's only from above that you get any idea of how densely built up a city like London is. ...this place is squeezed in between offices and workshops, houses and flats. To access the site they have to go through what was once a garage. They have seven neighbours. And that means seven parties to negotiate with and placate."

IN THE STYLE OF KM

"Imagine building a high-speed railway that crosses one of the most densely populated cities in the world. Beneath these streets is a maze created by thousands - if not millions - of miles of cables, underground tunnels, Victorian sewers, water pipes and basements to negotiate. It's mind-boggling. And yet Crossrail will negotiate all these obstacles to create a railway that will bring East and West London together – slashing journey times and making people's lives easier."

IMPORTANT

This is a guide to help you understand our tone of voice only. Kevin McCloud has no connection with Crossrail and will not feature in any communications we produce.

2.14 4/7
TONE OF VOICE

DO'S AND DON'TS

Keep human and personal in mind – we need to have the common touch that will allow us to reach every member of the communities that make up our diverse city.

As a benchmark, think of the tonal range of ITV – it has the common touch, which allows it to communicate effectively across a broad audience – from light entertainment to serious issues on the News at 10.

DO

Use a mix of short and long sentences

Use one word instead of three

Use contractions – you're, we're, they're etc

Write with a smile when appropriate

Write on a human scale

DON'T

Write unnecessarily long sentences

Avoid jargon – explain technical issues in a way your Mum would understand

Use obscure or 'clever' words for the sake of it

Make things complicated – keep it simple

Don't forget the scale of project – this is Europe's largest engineering project

2.14 5/7
TONE OF VOICE

HEADLINE EXAMPLES

Our headlines are inspirational and uplifting. They are confident, inspiring, informative and energetic.

These examples are from our Values book

You are moving London forward

Our Values: what you get is what you give

We believe it's in our power to change things for the better

A chance to shine

We also use facts and figures in an interesting way to bring our stories to life. These examples are from our communications guidelines:

250,000 more passengers a week.
Brilliant news for businesses in Woolwich.

24 trains every hour.
Less rush, more speed for passengers.

Tottenham Court Road – 12 minutes.
Bringing Ealing closer to the West End.

8 new stations, 21km of tunnels, 14,000 workforce and over 25 million cups of tea.

2.14 6/7
TONE OF VOICE

COPY EXAMPLES

The following examples show our tone of voice in action. Stories and people are used to bring the copy to life.

From our Values book

BEFORE

The passenger experience, the areas we will regenerate, the skilled workforce we will develop, and the various elements within the construction industry for which we will set new standards, such as safety and the environment. Crossrail has the potential to move all of these things forward in an unprecedented way, and the combination of all of these gains will be our legacy.

AFTER

Crossrail is designed and being built on a big scale so it will benefit as many people as possible. Right across the city and beyond, people will make new connections and have new opportunities. We'll help them make the most of this extraordinary city. That's what we mean when we say we're moving London forward.

KEY POINTS

More inspiring, energetic and confident. The benefits are expressed on a human level, connecting people, London and Crossrail.

From our Values book

BEFORE

A team administrator observed some unsafe behaviour (safety goggles not being worn) on a Crossrail worksite while on her way home. Despite being outside of working hours she crossed the road and pointed this out. Not only was she not met with hostility, she was thanked by the site supervisor who took her comments on board and stopped work while the situation was addressed.

AFTER

Sometimes the smallest things can make a big difference. Team Administrator Paula Howard was on her way home when she passed another Crossrail site. She noticed that some members of the team were working without safety goggles. She'd had a long day on site herself but she took the time to find the site supervisor to tell him of her concerns. He met her without hostility and welcomed her comments. Work was stopped until all the team were kitted out with the right equipment.

KEY POINTS

This moves the story from the specific to the personal. The person is named; the language is more conversational and colloquial. The story is inspiring to begin with and this is delivered with more energy.

2.14 7/7
TONE OF VOICE

COPY EXAMPLES

From our Website

BEFORE

Crossrail will deliver a major new heavy-duty suburban rail service for London and the South-East. It will connect the City, Canary Wharf, the West End and Heathrow Airport to commuter areas east and west of the capital.

Crossrail will provide easier, quicker and more direct travel opportunities across the capital for the first time via new lines and tunnels. The project will ease crowding on many existing tube and rail routes.

Crossrail has been working closely with Network Rail and freight and passenger companies to develop a workable timetable for Crossrail services since 2005, with the intention of gaining an approved access option from the ORR.

The Crossrail team has carried out extensive simulations of future services operating on the rail network. These indicate that a high level of punctuality of services can be achieved - at least 24 trains an hour in peak times in each direction and good public performance measures are predicted. Worst case scenarios have also been simulated - including signal failures, extended dwell times and interfering freight paths - to see where improvements could be made.

As a result, Crossrail has developed a programme to continue testing the timetable model and with very little tweaking of variables we can achieve a high level of punctuality.

AFTER

Crossrail is building a major new suburban rail service that will connect East and West London. From the City and Canary Wharf, via the West End, to Heathrow Airport and commuter areas on either side of the capital.

The network will offer faster, easier and direct ways to get into and across London. We're building new lines and tunnels that will carry trains with twice the number of passengers as the Central and Jubilee lines. As a result, existing rail and tube routes will be less crowded and everyone's journey will be more pleasant.

It's a huge project, which has involved us working closely with Network Rail, freight and passenger companies to develop timetables since 2005. We are looking for approval from the Office of Rail Regulation (ORR) for the timetables we have developed.

Our team has created simulations of future services and the results show we will be able to run at least 24 trains an hour in peak times in each direction, with a high level of punctuality. We have also looked at worst case scenarios including signal failures, longer waiting times and potential freight traffic to make further improvements.

From this we have developed a programme to continue testing the timetable model. We will use this to continue to tweak the variables to produce real timetables that make sure people get where they want to go on time.

KEY POINTS

The second version moves away from use of the second person to the first. The benefits that will be delivered are clearer. We have cut out the jargon and no officious language – it's much friendlier, energetic and informative.

2.14 7/7
TONE OF VOICE

COPY EXAMPLES

Generic copy example

BEFORE

Subterranean tunnels have been known throughout recorded history, but submarine tunnels are technically much more difficult, and the River Thames has presented interesting challenges to enterprising engineers since the Dutchman Peter Morris built his waterworks in one of the arches of London Bridge in 1582 to supply houses 'as far as [the very close-by] Gracechurch Street'. Though just 330 kilometres long from its source at Trewsbury Mead, near Cirencester, but passing a great deal of English history on its way, the great river is a substantial obstacle to be negotiated, both poetically and practically. Yet London Underground travellers are now so familiar with the city's many deep submarine tunnels that the novelty is hard to grasp.

The first attempt at any sort of underwater tunnel was by Henry Dodd in 1799. He began a tunnel under the Thames between Gravesend, Kent and Tilbury, Essex, but it failed. In 1802 the Thames Archway Company started work on a tunnel from Rotherhithe to Limehouse in east London, resulting initially in a good deal of aimless, uncomfortable fumbling in alluvial silt. The great engineer Richard Trevithick was appointed superintendent of this project in 1805. He employed Cornish miners, who were tough workmen but underestimated the difficult of excavating the treacherous London clay, resulting in roof falls and flooding.

AFTER

We're so used to travelling on the deep submarine tunnels of the Tube that we're not conscious of the huge feats of engineering that made them possible. The Thames has always been a huge challenge for engineers –whether attempting to build a bridge with foundations in the soft, wet London clay, or tunnelling through it. It's no easy task, a bit like trying to tunnel through thick porridge.

The first attempt to tunnel under the Thames began in 1799. Three years later, an attempt was made to connect Rotherhithe, south of the river, to Limehouse in the East End, with a 1,200 foot tunnel. The great engineer Richard Trevithick (famous for creating the world's first working steam locomotive) drafted in tin miners from his native Cornwall to help.

The work wasn't easy. Used to tunnelling through hard rock, the miners weren't prepared for the unpredictable London clay. Prone to collapse without warning, it was a struggle to adapt their mining techniques to deal with it. Despite the challenges they did manage to complete 1,000 feet of the tunnel before flooding forced them to stop work.

KEY POINTS

Lighter delivery, more facts added to create context and bring the stories to life. It sounds less like a worthy lecture and more like an exciting and real story about the challenges the engineers faced. It cuts out the irrelevant content (the waterworks, although related isn't particularly relevant to the main point). The more conversational tone makes it more of an adventure than a boring history lesson.

2.15 1/4
VIDEOS

When producing videos in the Crossrail look and feel stick to the following basic rules.

SAFE AREAS

Choose the appropriate format and keep the caption and picture safe areas in mind.

Please refer to the computer programme you're working in to define the size of the safe areas.

*16:9 format
(1024 x 576px)*

Caption safe area
Picture safe area
Overscan

*4:3 format
(720 x 576px)*

Caption safe area
Picture safe area
Overscan

2.15 2/4
VIDEOS

IMAGERY

Shooting moving image follows the same rules as shooting photos, please refer to chapter 2.7 for more details.

Furthermore, when recording people do not shoot them centred but slightly shifted to the left or right, positioned on 1/3 or 2/3 of the format. Show head and torso and shoot them facing straight into the camera.

For the background there are two different options. Either use the natural situation, in which you would see the people and have the background out of focus. Or use one of the Crossrail colours in combination with the halftone texture as a background. To achieve that, try to shoot the people on a flat white colour and drop them onto a colour in the post process.

COLOURS

Refer to chapter 2.5 for the RGB colour translations.

X = width of the format

Positioning of the subject on 1/3 or 2/3 of the width of the format

1/3 X   *2/3 X*

Person in front of coloured background using a composite mode of multiplying

Person in a real situation, background out of focus

2.15 3/4
VIDEOS

HORIZONTAL LINE

The horizontal line works very well as an element for moving images. It can be used in various ways, e.g. revealing objects or pulling objects by moving vertically.

When applying additional information to the subject (e.g. title, name, position, relevance), use the horizontal line to separate this information from the subject.
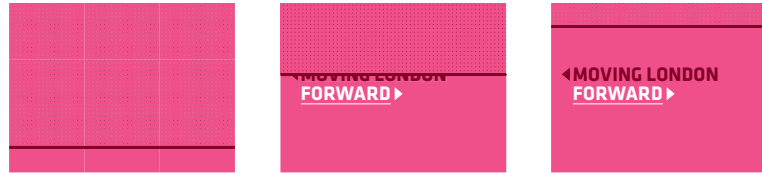
Horizontal line revealing typography
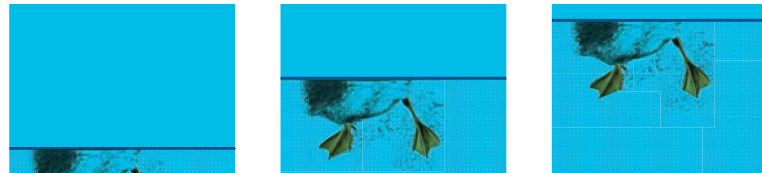
Horizontal line pulling imagery

Horizontal line as a separation between additional text and the subject

2.15 4/4
VIDEOS

START AND END FRAMES

The setup for all title and end frames is the same: background colour, texture, horizontal line, logo, strapline, headline and possibly imagery. Logo and strapline are left aligned with the headline, the horizontal line is flexible in the vertical position, but should be the same on the title and end frame. Do not zoom into the logo, distort or rotate it.

Sample application title frames

Sample application end frames
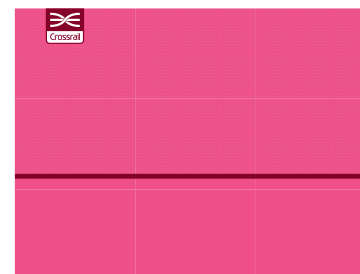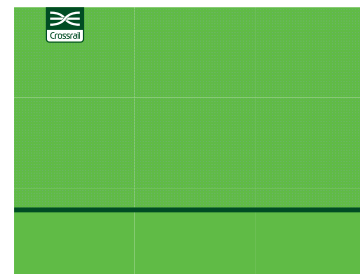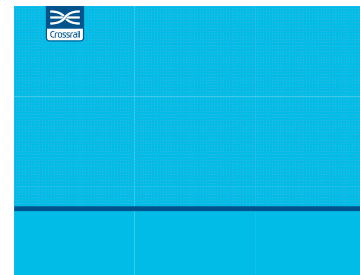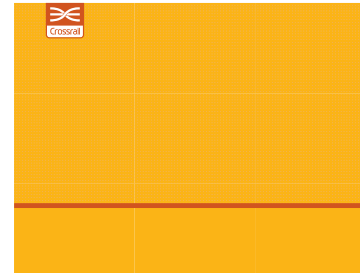
◀3
APPLICATIONS ▶

The following pages show how the elements
come together and create a brands look and feel.

3.1
LETTERHEAD

Our letterheads use only the dark blue colour.

FORMAT

Size: A4

❶ LOGO

Size: 25mm wide

❷ ADDRESS

Font: Klavika bold caps
Size 1:   14.5pt
Size 2:   11pt

**❸ RECIPIENT ADRESS
     AND BODY COPY**

Font: Arial regular (Highlights in bold)
Size: 10.5pt

❹ STRAPLINE

Size: 75mm wide
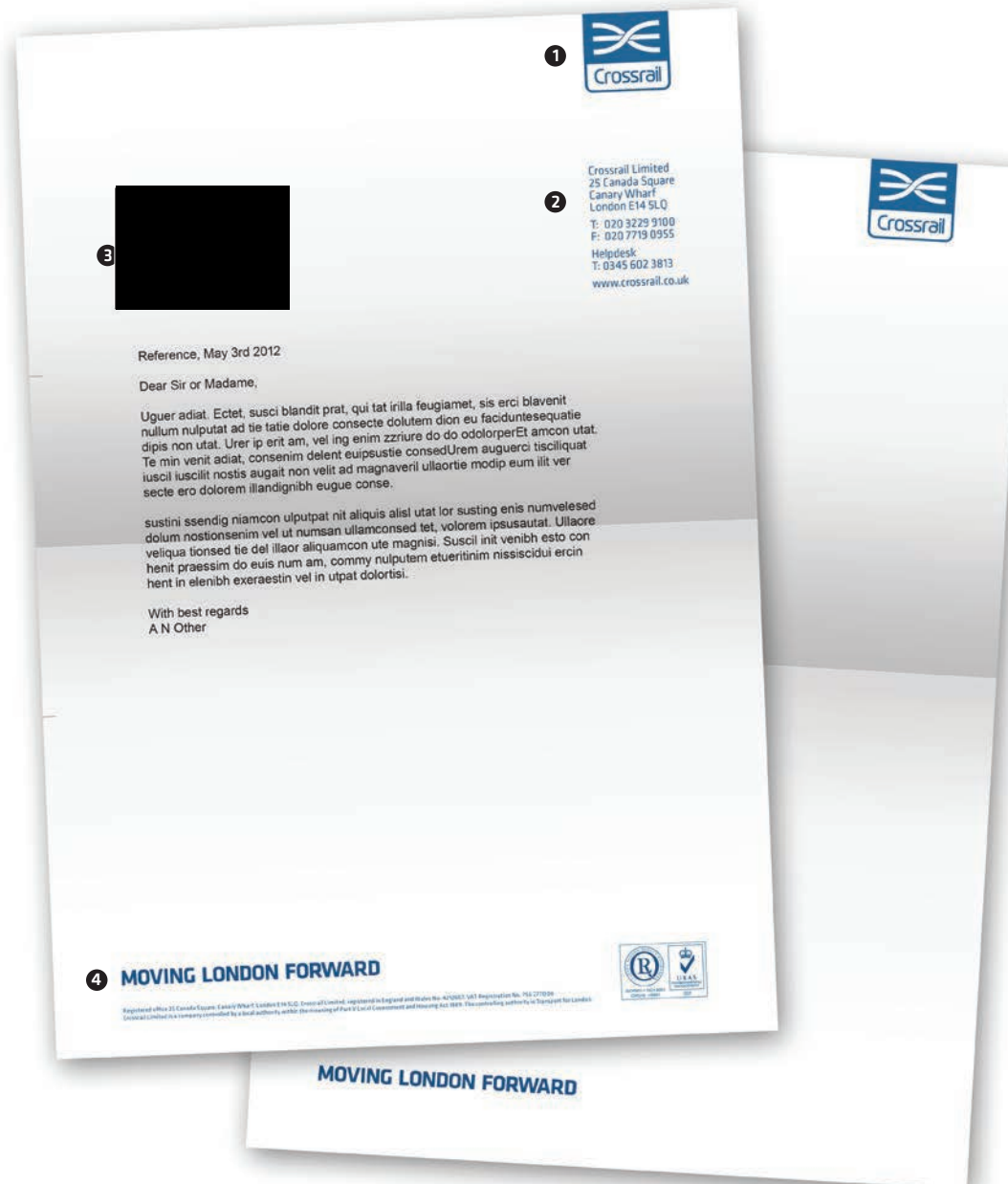
3.2
BUSINESS CARDS

Our business cards are designed to come in different colours, but using one colour combination each.

Have either an engaging fact or the Crossrail map on the back of the business cards.

FORMAT

Size: 55 (height) x 85mm (width)

❶ LOGO

Size: 15mm wide

❷ NAME AND POSITION

Font: Klavika bold caps
Size: 11.5pt

❸ STRAPLINE

As space is limited on the business cards, the strapline is applied smaller than it usually is.

Size: 30mm wide

❹ CONTACT AND ADRESS

Font: Klavika light (Highlights
           in bold or regular)
Size: 7pt

❺ HEADLINE (BACK PAGE)

Font: Klavika bold caps
Size: 13.5pt

3.3
FACTSHEETS

Our information sheets are based on a Word template and use Arial so that they can be produced by anyone.

FORMAT
Size: A4

❶ LOGO
Size: 25mm wide

❷ HEADLINE
Font: Arial Regular
Size: 20pt

❸ BODY TEXT
Font: Arial regular
Size: 12pt
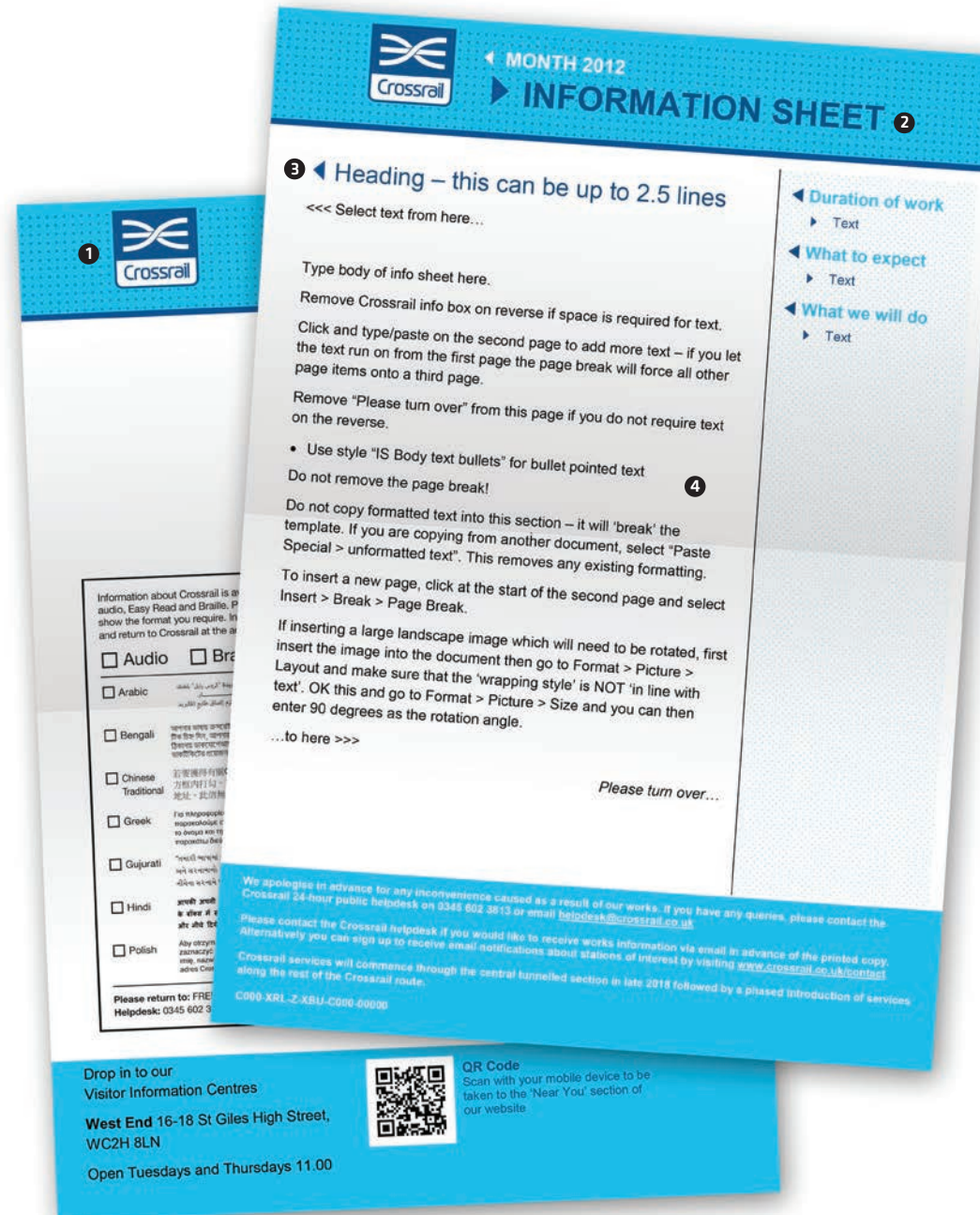
3.4
BROCHURES

FORMAT

Size: A4

❶ LOGO

Size: 25mm wide

❷ HEADLINE

Font: Klavika bold caps
Size: 40pt

❸ STRAPLINE

Size: 75mm wide

❹ HEADLINE (INSIDE SPREAD)

Font: Klavika bold caps
Size 1: 50pt
Size 2: 130pt

3.5
WEBSITE, INTRO

Scrollable background on the intro page of the website using a long image that introduces to the Crossrail look and feel.

3.5
WEBSITE

❶ LOGO
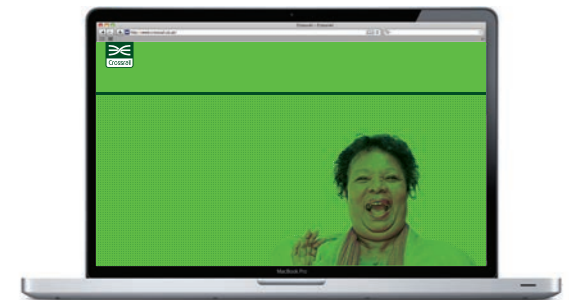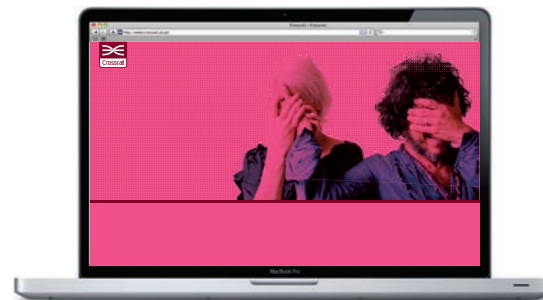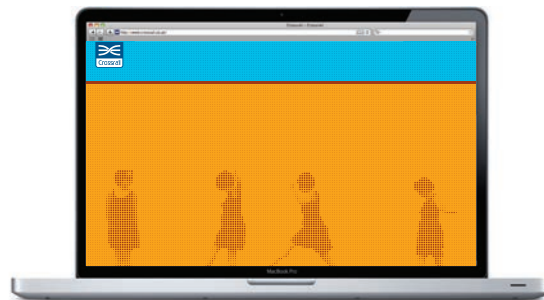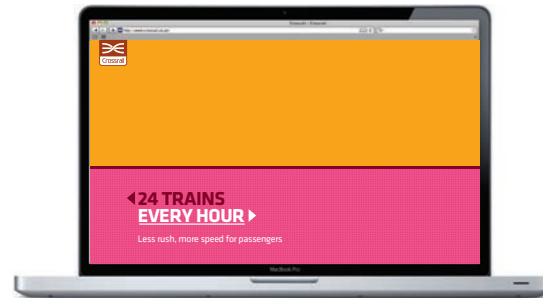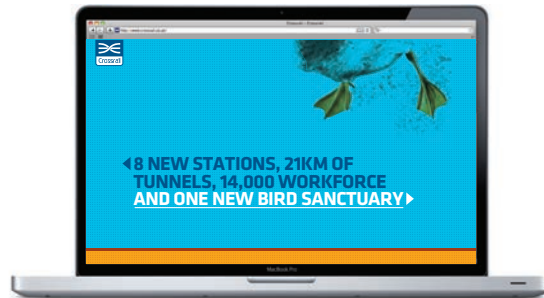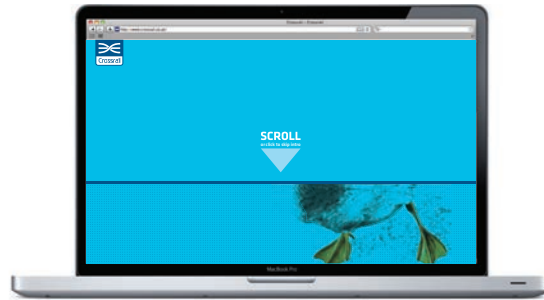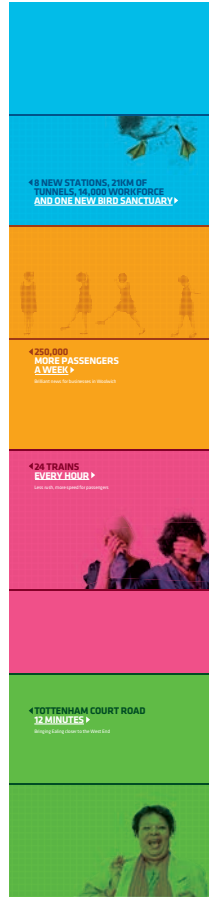
Size: 100 pixels wide

❷ ROUTE

Show the route of the line and highlight peoples favourite places along the route.

❸ TWEETS

Show the tweets that have been written on our twitter page on our own webpage.
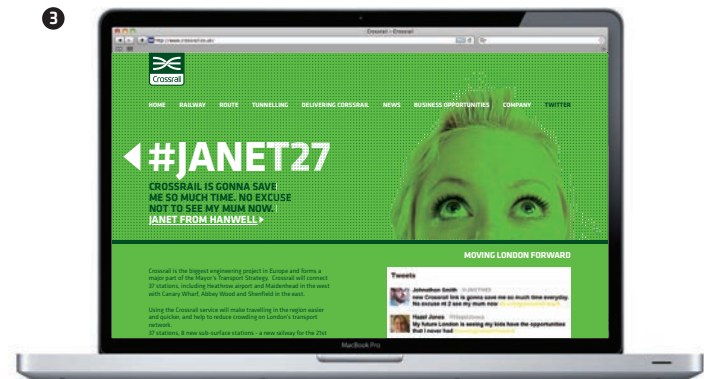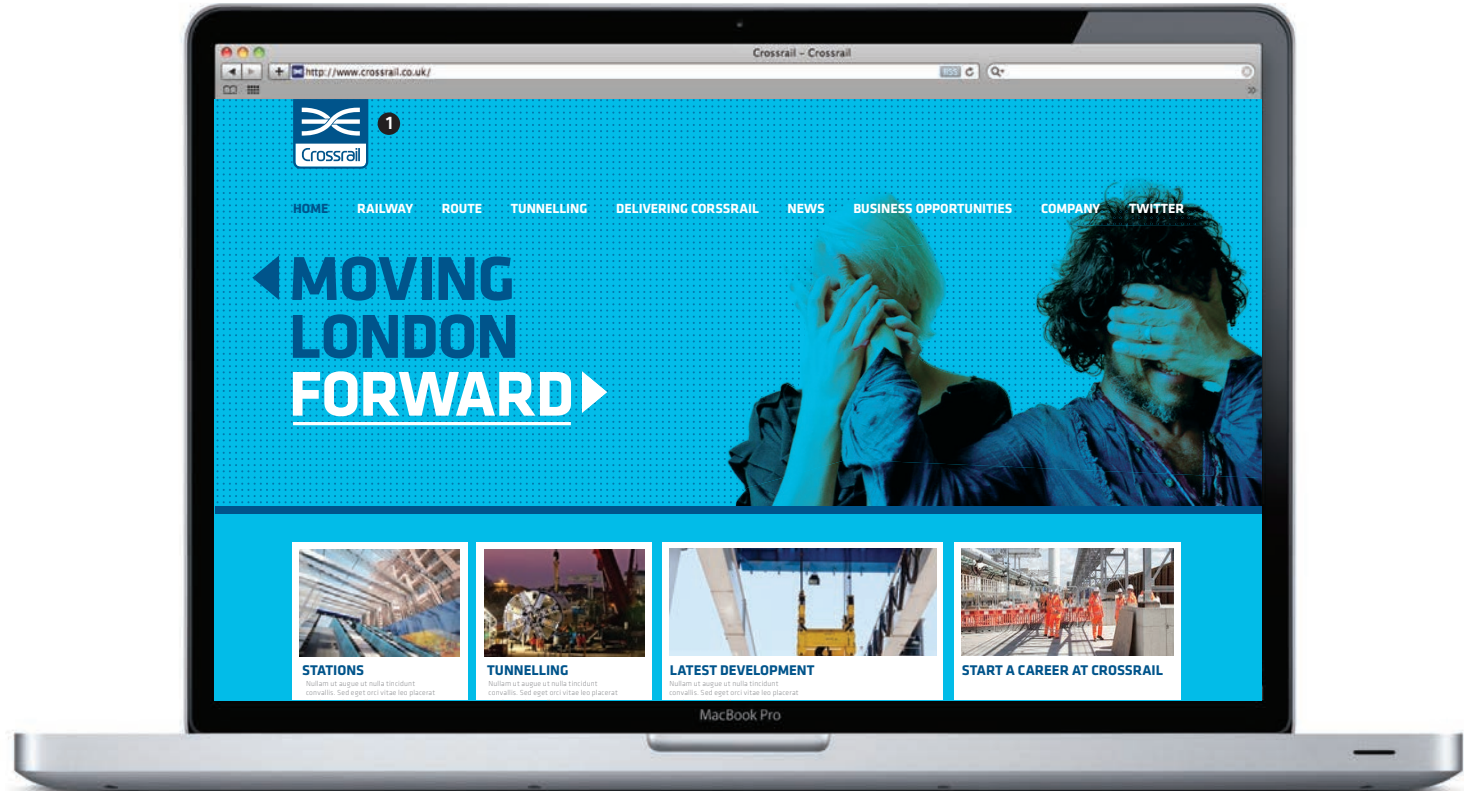
3.6
POWERPOINT

1   LOGO

Size: 100 pixels wide

3.7
HOARDINGS

3.7
HOARDINGS

3.7
HOARDINGS

3.7
HOARDINGS

3.7
HOARDINGS

IMAGE RIGHTS

The imagery in these guidelines has been
supplied by the following photographers,
stock photo agencies and websites: