

DOCUMENTATION

BRAND IDENTITY GUIDELINES



PROGRESSIVEPOWER

TABLE OF CONTENTS

1.0	Introduction
1.1	Brand Attributes & Character
2.0	Logo
2.1	Logo Orientations
2.2	Logo Clear Space
2.3	Logo Colour Variations
2.4	Logo Improper Usage
3.0	Icon Shapes
3.1	Icon Shapes Usage
3.2	Icon Shapes Improper Usage
4.0	Colour Palette
5.0	Tone of Voice
6.0	Typography
6.1	Our Typeface
6.2	Typeface Substitutions
7.0	Imagery
8.0	Application Examples
8.1	Application Examples: Business Cards, Envelopes and Letterheads
8.2	Application Examples: Website & Online
8.3	Application Examples: Service Vehicles
8.4	Application Examples: Billboards & Difficult Sizes
9.0	Notes

1.0

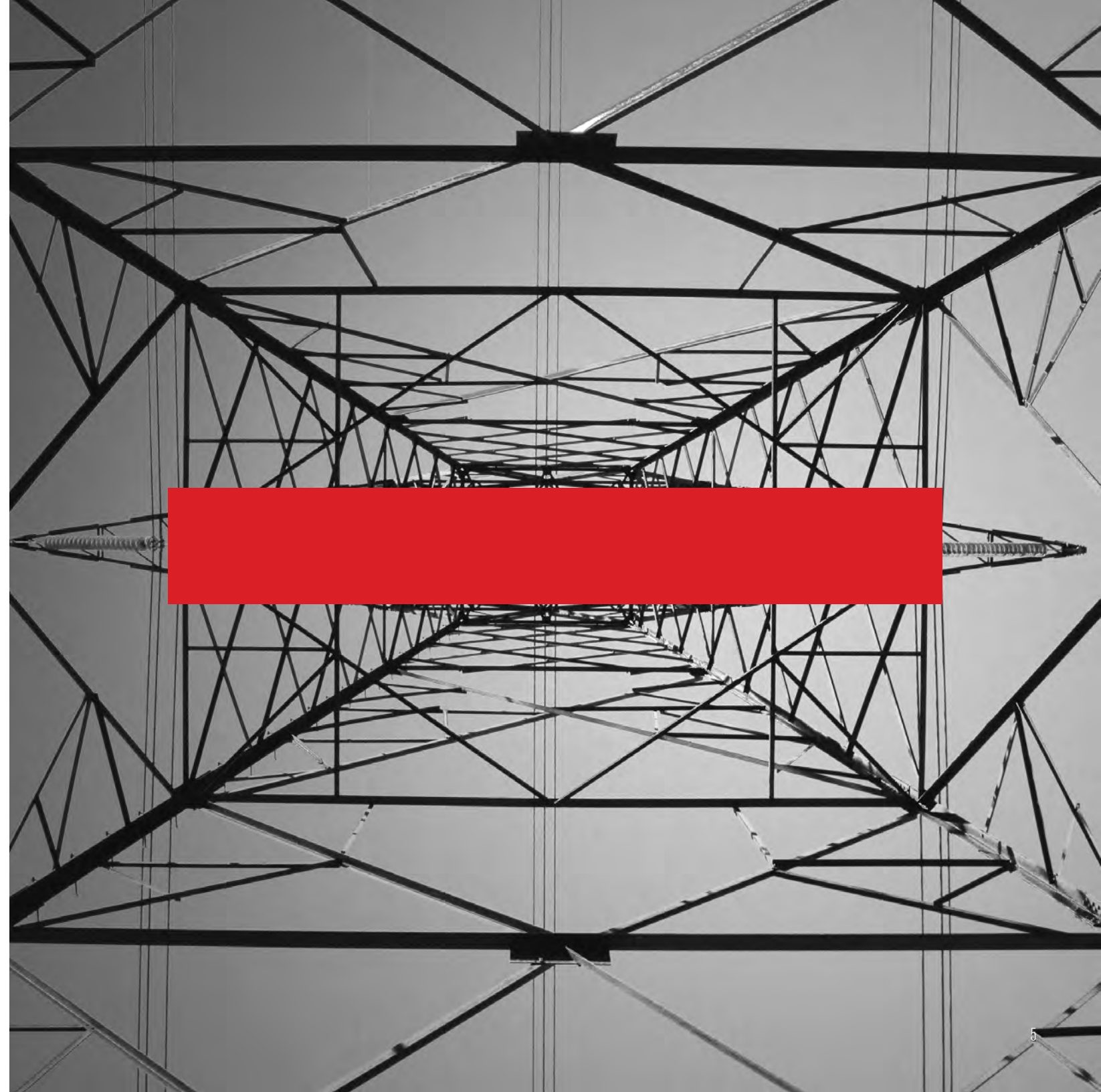
INTRODUCTION

ProgressivePower is an Ontario-based electricity generation company whose principal business is the generation and sale of electricity in Ontario. ProgressivePower was established in 2011 and is privately owned, and grant-endorsed by the Province of Ontario.

ProgressivePower's mandate is to cost-effectively produce electricity from its diversified generation assets, while operating in a safe, open and environmentally responsible manner.

The ProgressivePower brand is a reflection of that service and becomes synonymous with the look and feel of the company from all planned points of commercial and business contact.

These guidelines serve as a reference for upholding our brand through it's unique visual, interactive and spoken communications of its services.



1.1

BRAND ATTRIBUTES & CHARACTER

Like electricity, direct and instantaneous.
Like mathematics, variables of a precise equation.
Like innocence, free from pollution and error.
Like steel, hardened and steadfast.
Like power, unbridled for your refinement.

We count every joule.
Vast resources at our disposal.
Catering to your particular requirements
Surge-less modulated precision.
Circumstances of survival.
Always on.

ProgressivePower must try to be:

Serious
Calculated
Clean
Cold
Raw

Our service is:

Measureable
Unlimited
Adaptable
Consistent
Necessary
Reliable



2.0 LOGO

The spacing of the elements of the logo were arranged such that the measure of an appropriate gap was selected as a gauge to optically adjust the balance between the shapes, text, and negative/positive spacing.

If ever the logo needs to be reconstructed, the bottom illustration will serve as guidelines for its construction.

The name “ProgressivePower” should never be separated into Progressive Power in any application, graphically or in written titles, body copy or mice-type. It is the official name of the company, therefor is unique and not a simple set of words.

It is important to also make sure that there are no marketing and advertising taglines attached to the name ProgressivePower. The name itself is the tagline and thus should be kept in mind when speaking about our brand.

The logo represents the clean linear clarity of mathematical precision. Our product of electricity is as such a reflection through our logo and thus it should be simple and support our brand's attributes and character.

The length in the vertical direction is representative of standing tall and through efficiency, perpendicular. The typefaces used within the logo are a combination of weight-styles of Akzidenz-Grotesk BQ Condensed Medium and Light Condensed Regular — one of the first sans-serif typefaces with modern heritage and many weights and styles to choose from.

The kerning is optically corrected and due to the entire logo being set in uppercase letters, the letter-spacing has been set to 130 units for overall cleanliness and legibility.

ProgressivePower, is always written in body copy as one word with the beginning capital letters of each word.



2.1

LOGO ALTERNATES

In almost all cases the primary logo should be used as a visual cue for the name of the brand in graphic situations. However some applications reduce the logo to an unreadable size or hamper the overall layout of that application.

For this purpose, alternative logos have been created to better suit these difficult arrangements of application.

As well please do not try to rearrange the logo elements to create new alternatives. Doing so, dilutes the brand's iconic power.

Primary



Alternate Landscape



Alternate Portrait/Square



2.2

LOGO CLEAR SPACE

The minimum size that the logo can be reduced to, not including clear space, is no less than a height of 0.25" for all versions.



The logo is the everlasting touch-point that consistently identifies the company.

To make sure of this, the logo must stand alone and be isolated from all other surrounding imagery and elements.

Use white or neutral backgrounds. To enhance the presentation of the logo, leave sufficient clear space around it.

The minimum amount of clear space is equal to the size of the eight pointed shape, known as the "star" within the logo, or logo alternate as shown on the adjacent page.

Do not use a star size from one of the alternate logo arrangements to achieve a tighter clear space. Cheating is unnecessary.

Primary



Alternate Landscape



Alternate Portrait/Square



2.3

LOGO

COLOUR VARIATIONS







The logo, in its arrangement variations, should always find itself atop a background or a solid colour that is as close to white or noiseless as possible.

Sometimes however the application of the logo must be such that it is set for a negative, positive, black & white, or “colour-difficult” situation.

For reference, use the guide on the adjacent page for appropriate usage.

NOTE:

- Never colour the wordmark text of the logo, it is either black or white, and no shade of grey.
- Never use any other colour or tints on the icon shapes, but the ones that exist in the primary logo.
- Never change the order of the colour choices of the icon shapes.
- If changing the colour of an icon shape, all other icon shapes must share that same colour, as in example “1 Colour on White”.

Full Colour on White 	Full Colour on Black 
Solid Black on White 	Solid White on Black 
1 Colour on White 	Greyscale 

2.4 LOGO IMPROPER USAGE

The logo is an integral part of our company. It consistently lets people know who we are, and what we do. We work extremely hard and we should be recognized for it.

Modifying the logo dissolves the public's recognition of our handiwork.

Here are some loose guidelines of what not to do to the logo. In particular do not:

- Rotate the logo.
- Add drop shadows, glows, or outlines.
- Rearrange the elements of the logo.
- Change the colour sequence of the elements.
- Colour the text of the logo.
- Replace elements, or shorten the name.
- Acronym the name.
- Place the logo on a background that causes it to be illegible.
- Place the logo within elements of itself.
- Repeat the logo and it's alternates on a page.



3.0

ICON SHAPES

The colours of the shapes are also representative for connotations that are shared with each of the icon shapes. They serve as the base colour palette for the brand, which is discussed in the colour palette section of this brand guide.

The four icon shapes within the logo are a representation of progress itself. The first shape to the left is the simple line.

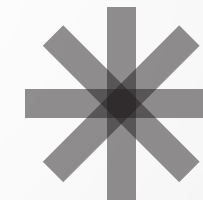
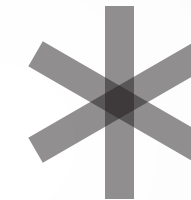
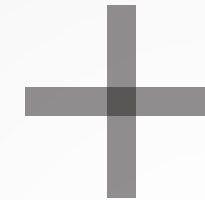
Add a second line 90° perpendicular to the first line and you get a cross.

These two lines shapes are often seen as the direction flow of electrons on a battery or on a semiconductor.

If you add another line and equally distribute the radial rotation of all three lines, you get a “snowflake” shape.

If you add a final line you have an eight pointed “star” shape.

There are no intended literal meanings for these shapes. Conceptually, they may be referred to cold and heat, or snowflakes and sunlight.



3.1

ICON SHAPES INTENDED USAGE

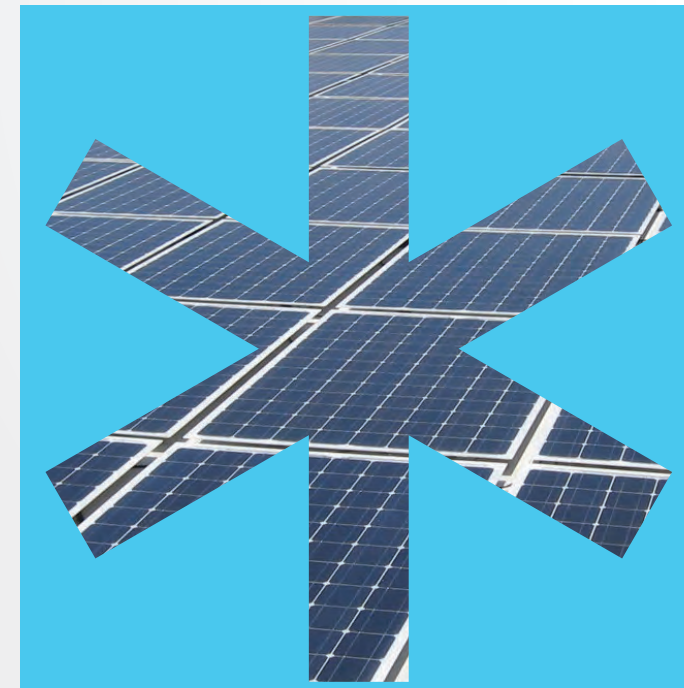
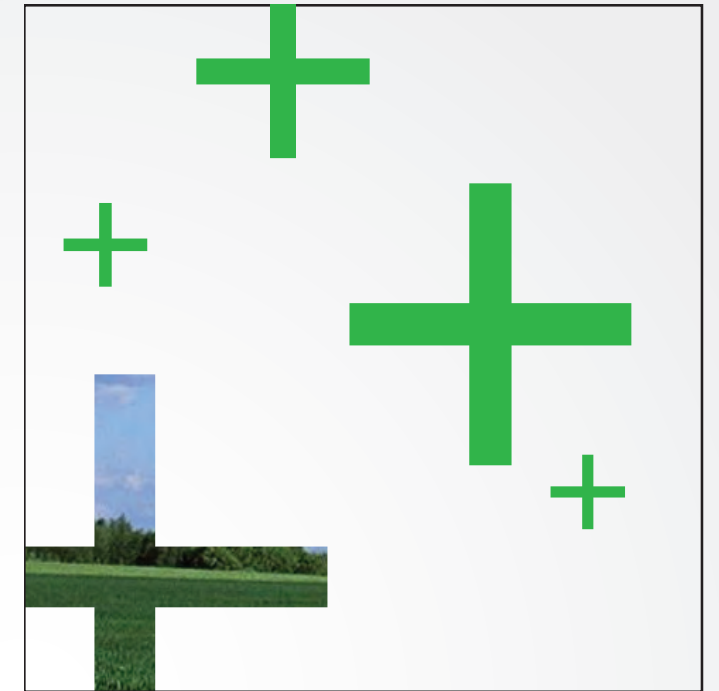
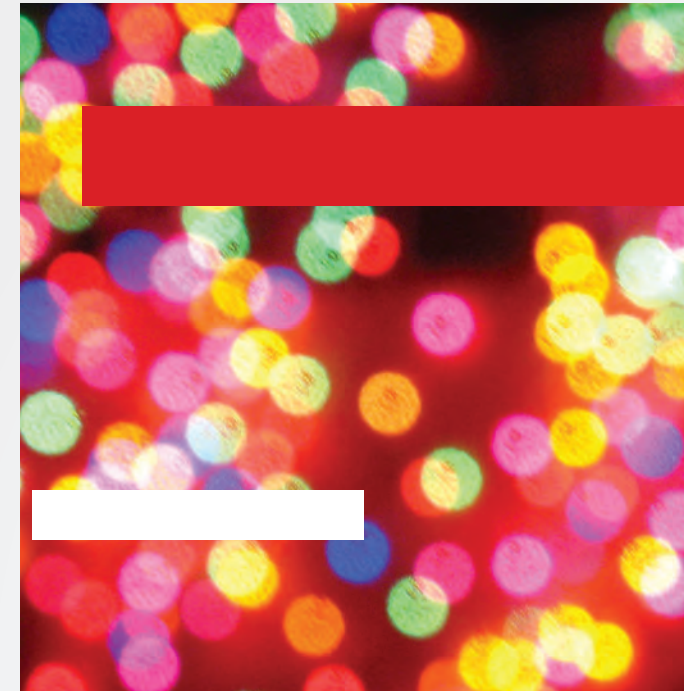
Note how the images share the same tonal qualities as the colour that is present in the original icon shape of the logo. So too should all photographic and graphic imagery share and compliment those tonal qualities.

The icon shapes are intended to be used in various creative and graphic collateral.

They may be used as masks, as shapes on their own, replacement characters within text, as balancing elements within layouts.

It is important that they reflect the brand of the company and that people may recognize the brand, based on the size and proportion of the icon shapes used.

When using the shapes, it is preferred that one of the icon shapes dominate a spread and the layout methodology within that spread. Using more than one icon in a spread, aside from the logo, adds too much complexity. We do not want to confuse the public with any of our imagery.



3.2

ICON SHAPES IMPROPER USAGE

In essence, there will always be a situation where the icon shape somehow doesn't appeal the rest of the creative it sits in, or it conflicts with the elements that are already in the creative.

Fortunately there are four different icon shapes, and due diligence should be spent to source or create balance in graphic or animation layouts that suit the brand and it's key goals.

If you are trying to find a loophole in this guide to achieve some directed objective, you are doing something wrong with your creative for this brand.

The simplicity of the icons make them easy targets for misuse and confusion with other brands. Here are some important steps to make sure that the creative respects the brand:

- Always make sure that there is one instance of the company logo present throughout all graphic and animated collateral.
- Do not rotate, skew, warp, scale non-uniformly, or overlap the icon shapes.
- Do not create new icon shapes with the structures found within the already existing four icon shapes.
- Do not recolour the icon shapes to anything outside of the colour palette.
- Do not use gradients on the icon shapes.
- You may reverse-out the icon shapes in black or white only.
- Do not stylize the icon shapes: emboss, inner or outer shadows, blur, add motion trails, etc.



4.0


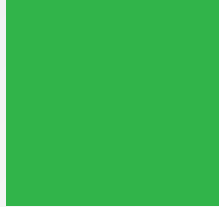

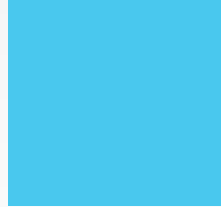
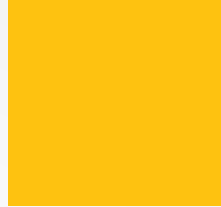



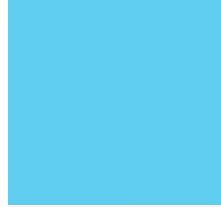







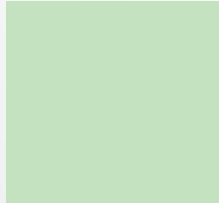
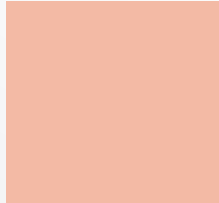
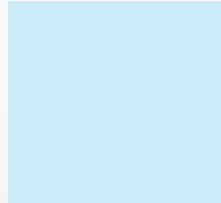

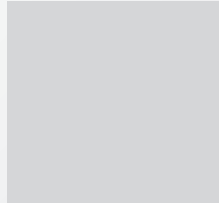
COLOUR PALETTE

Please do not use the secondary colours to tint the logo, as again, the logo must never be altered outside of the colour variations chart.

The brand base colour palette is a simple five colour palette which includes primary colours of red, green, cyan, yellow and a series of black and shades of grey.

As in previous examples of this guide you will note how the creative produced shares or compliments the same tonal qualities as the colour that is present in the original icon shapes of the logo.

In addition to these base colours, a series of three extra tints may be used to augment your creative, however these are secondary colours used for secondary elements to aid in visual hierarchy when complex systems of elements are employed in documentation like annual reports or way-finding systems for sales conventions or office buildings.

					
PAPER OR PAINT AS WHITEST WHITE R:255 G:255 B:255 HEX:FFFFFF	PANTONE 362 U C:77 M:0 Y:100 K:0 R:45 G:179 B:74 HEX:2DB34A	PANTONE 1797 U C:9 M:100 Y:100 K:1 R:217 G:32 B:39 HEX:D92027	PANTONE 2985 U C:59 M:0 Y:3 K:0 R:77 G:200 B:237 HEX:4DC8ED	PANTONE 130 U C:0 M:25 Y:100 K:0 R:253 G:185 B:19 HEX:FDB913	PANTONE BLACK U C:10 M:10 Y:10 K:100 R:0 G:0 B:0 HEX:000000 (ZEROS)
TINT: 90% TO WHITE NOT TRANSPARENT					
TINT: 60% TO WHITE NOT TRANSPARENT					
TINT: 30% TO WHITE NOT TRANSPARENT					

PRESENTATION

ProgressivePower rests on three main laurels:

Prepared

We aim to provide perfection, and our customers expect our service to just work without constant problems or outages. We are always prepared to answer questions within our scope of service, and we do the job right.

Endurance

In times of stress, we keep our cool and keep pressing on. We aren't satisfied until our customers are. There's only so much one can do - we go the extra mile every time.

Accountable

If circumstances cause for error, we analyze the situation fully and correct it so that we do not draw attention to our mistakes, but learn from them and build. We are constantly building trust.

5.0 TONE OF VOICE NOMENCLATURE

There are three appropriate uses of the organization's name: The ProgressivePower Group, ProgressivePower Group, and ProgressivePower. Consistent application of the organization's name is a key component of the ProgressivePower brand.

The adjacent page is a guide to help you choose the appropriate application.

The ProgressivePower Group

Tone:
Formal

Audience:
Unfamiliar with ProgressivePower

- Appropriate for formal documents (for example: agreements, certificates, etc.)
- Recommended for communications where the utility, product or services is otherwise implied.
- Appropriate when you would want to highlight our focus in the utility, product or service.

ProgressivePower Group

Tone:
Formal to semi-formal

Audience:
Some familiarity with the organization

- Commonly used as the initial reference in any communication piece.

ProgressivePower

Tone:
Colloquial, casual, personal

Audience:
Familiar with the organization

- Appropriate for promotional materials or any communication which describes the Progressive Power environment or experience.
- Useful when the organization's name needs to be repeated several times in a single document.

6.0

TYPOGRAPHY

The typography of ProgressivePower is one that reflects cleanliness, uniformity, harmony, and bold technical flare.

The most important aspect of our brand's typography is its respect to the rules of visual hierarchy along with appropriate sense of proportion and size.

Minimal layouts with respect for letter spacing, line spacing (leading), overall legible type, coupled with bountiful margins and grids help form a succinct typographic program that can be seen throughout the ProgressivePower brand.

Always using the frame of reference (the edge of the images), bleed off text and the icon shapes so that they are still legible.

Never bleed the logo off the page, and if there is too much noise behind the logo, create a single palette coloured horizontal rule behind the logo that respects the clear space.



6.1

TYPOGRAPHY

TYPEFACE & SETTING

Our brand's typography includes one overall typeface family:

Akzidenz Grotesk BQ

Note that text is always flush left with right rag.

The typeface should never be skewed, and it should be legible at all times.

Use horizontal rules, as in the example on the adjacent page, to block out imagery with noise that conflicts with the legibility of the text.

Text should never be made semi-transparent, please use the colour palette and the tints to create "lighter" text.

This typeface family is used exclusively throughout ProgressivePower collateral and visual brand culture. This typeface is one of the first sans-serif typefaces with modern heritage and many weights and styles to choose from. It possesses the visual characteristics that represent the company and further the goals of the brand identity.

By using this typefaces exclusively in all applications, a distinctive and unique visual quality can be established across all company communications.

Akzidenz Grotesk BQ
Light Condensed Regular
Size:58pt Leading:56pt Letterspacing:0

THIS IS PRIMARY

Akzidenz Grotesk BQ
Condensed Regular
Size:26pt Leading:26pt Letterspacing:100

THIS IS SECONDARY

Akzidenz Grotesk BQ
Condensed Medium
Size:18pt Leading:21pt Letterspacing:0

This is caption style

Akzidenz Grotesk BQ
Regular
Size:12pt Leading:16pt Letterspacing:0

This is text in a paragraph of lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam pellentesque elementum molestie. Nulla ut eros eget mi semper laoreet in ut purus. Ut suscipit lorem vel quam porttitor vitae consequat ipsum ultrices.

Indent the second paragraph but not the first. egestas risus in massa scelerisque ac interdum eros elementum. In ultrices porta metus, vitae elementum elit pretium et. Curabitur dictum lacus nulla.

Akzidenz Grotesk BQ
Italic
Size:12pt Leading:16pt Letterspacing:0

Italicized text looks like this felis a dolor sollicitudin adipiscing. Quisque enim dui, fringilla at elementum in, sagittis vitae erat. Suspendisse lorem nibh, dictum non rutrum eget, ornare at velit.

Akzidenz Grotesk BQ
Bold
Size:12pt Leading:16pt Letterspacing:0

Bold text looks like this nulla sagittis velit at nisl convallis accumsan. Etiam eget arcu pulvinar arcu rutrum fermentum.

Akzidenz Grotesk BQ
Medium Italic
Indent:1 tab-stop

Click here for underlined text. Congue arcu:

"Blockquote text looks like this at medium weight."

Akzidenz Grotesk BQ
Light Condensed Regular
Size:12pt Leading:16pt Letterspacing:20

Text is formatted with a loose letterspacing on black/dark backgrounds, and should never be set on backgrounds with noise that make the text illegible.

6.1

TYPOGRAPHY

SUBSTITUTIONS

These guidelines rely heavily on the Akzidenz Grotesk BQ family of typefaces, however in some cases this font is simply not available for usage over digital mediums such as websites or Microsoft Word documents.

Due to the late adoption of the `@font-face` CSS attribute in browsers, both on Apple OSX and Microsoft Windows, it makes it difficult for digital content creators to respect the typeface guidelines set out within this document.

Therefore a selection of substitution typefaces have been chosen as replacements for body copy content. Body copy content stands to benefit the most being rendered in the operating system's native equivalent typeface for body copy.

In Print

This is what Akzidenz Grotesk BQ Regular looks like.
size:12pt
leading:16pt
letterspacing:0

Blder
Medium
Italic

Apple Mac, Linux and Mobile

Helvetica Neue is the equivalent
This is what it looks like.
size:12pt
leading:16pt
letterspacing:0

Blder
Medium
Italic

MS Windows, Linux and Mobile

Arial is the equivalent.
This is what it looks like.
size:12pt
leading:16pt
letterspacing:0

Blder
Medium
Italic

7.0 IMAGERY

Text and graphic shapes alone can't define a brand. It is important to tie-in real-world example that brings relevant texture to visual culture the demonstrates the power of electricity that ProgressivePower offers through their service to the public.

ProgressivePower's "public" can be split up into 3 main groups:

1. The Residential Customer
2. The Business Customer
(private or governmental)
3. The Contractor/Re-seller

Overall, an appropriate image is all about context and its ability to create dramatic intrigue.

Cliche images of lightening bolts of electricity and humanistic happy people is hard to avoid, however the ProgressivePower brand is about the potential of the product and its application in the real world.

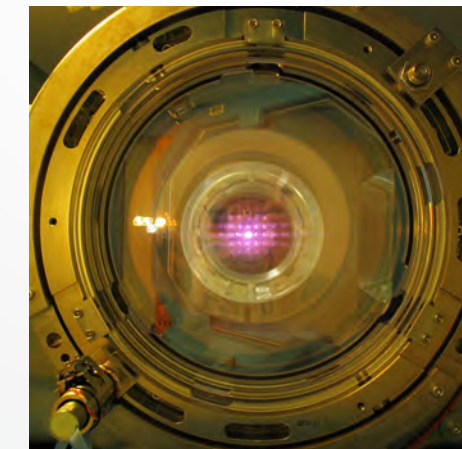
Residential Customer Style

The residential customer is one that uses the product for powering their homes, the lights they use at night, the warmth they have in the winter, the computers they use and basically whatever device they plug in to the outlet on the wall. This sort of imagery shouldn't be too contrived, our residential customers are smart.



Business Customer Style

Business customers are typically the ones who turn that electricity into industrial application. Some examples are to power escalators, refrigerate meat factories, and churn the printing presses. Grand scale iconic imagery is important here, but a series of factory ceiling lights is repetitive.



Contract/Re-seller Style

Contract/Re-seller style imagery are met with mixed abstract representation. The sales message, the "pitch", the communication touch-points and the marketing strategies are best represented by diagrams, graphics and drawings that illustrate the conceptual, and potential power of the connection that a re-seller makes.



7.0

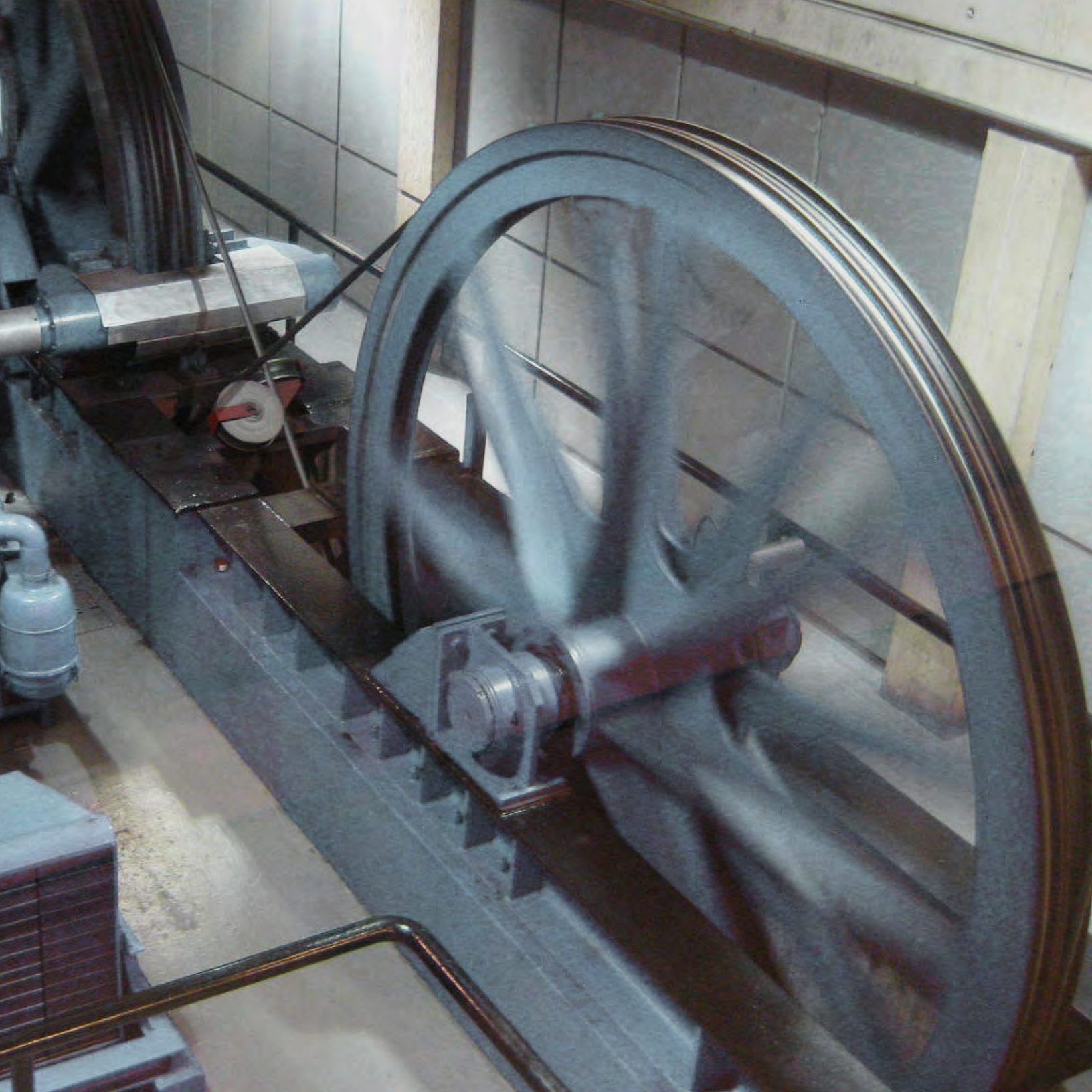
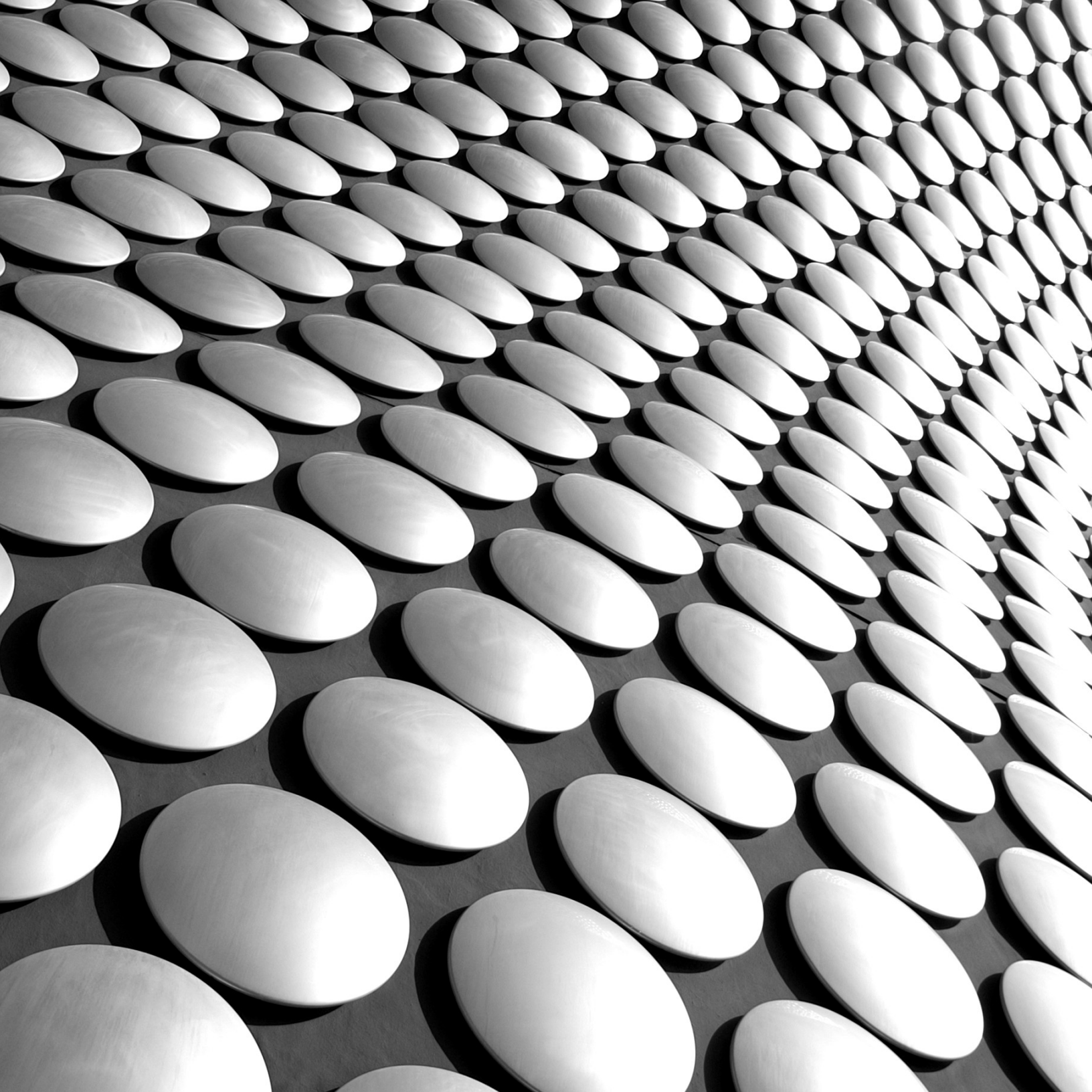
IMAGERY EXAMPLES

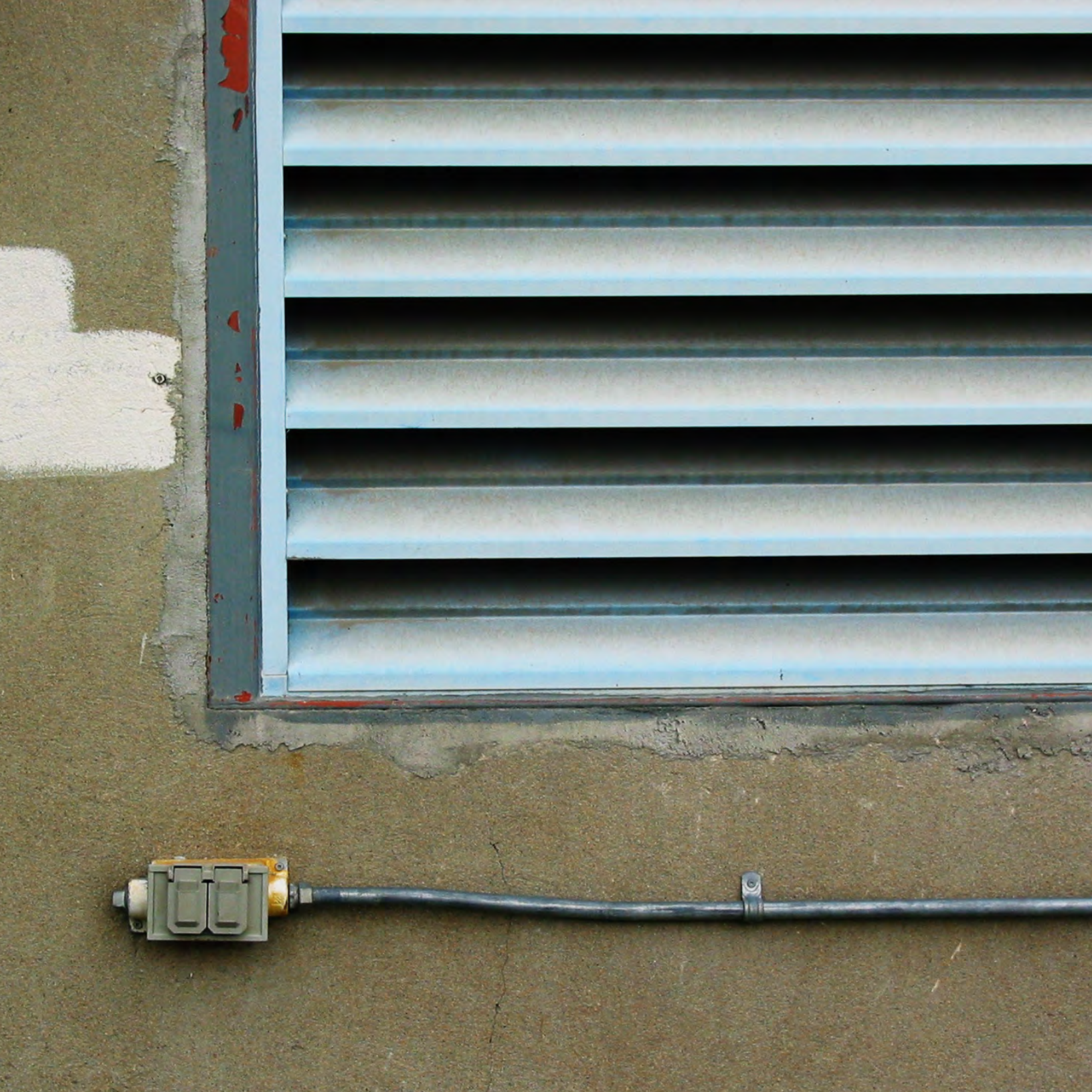
Electricity is our product and service. People are not. Most of the images portrayed are of objects that use electricity or scenes where electricity is being used or produced.

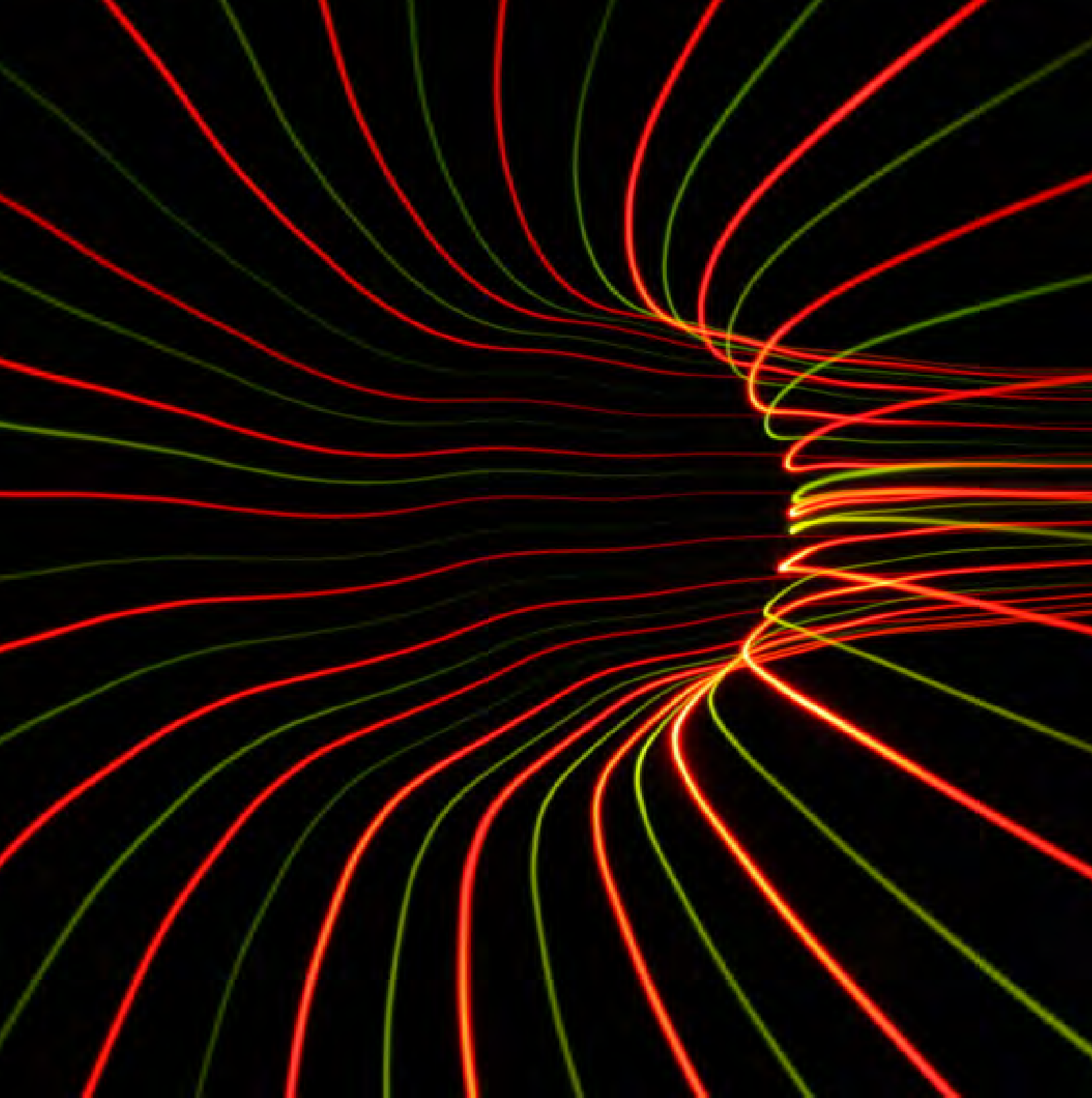
Electricity can make people happy or sad, and we don't dictate what the final intention is.

As well, our service isn't intended to have electricity coursing through people, the only time that images of people should be used is when you are defining a message that is conceptual or abstract.



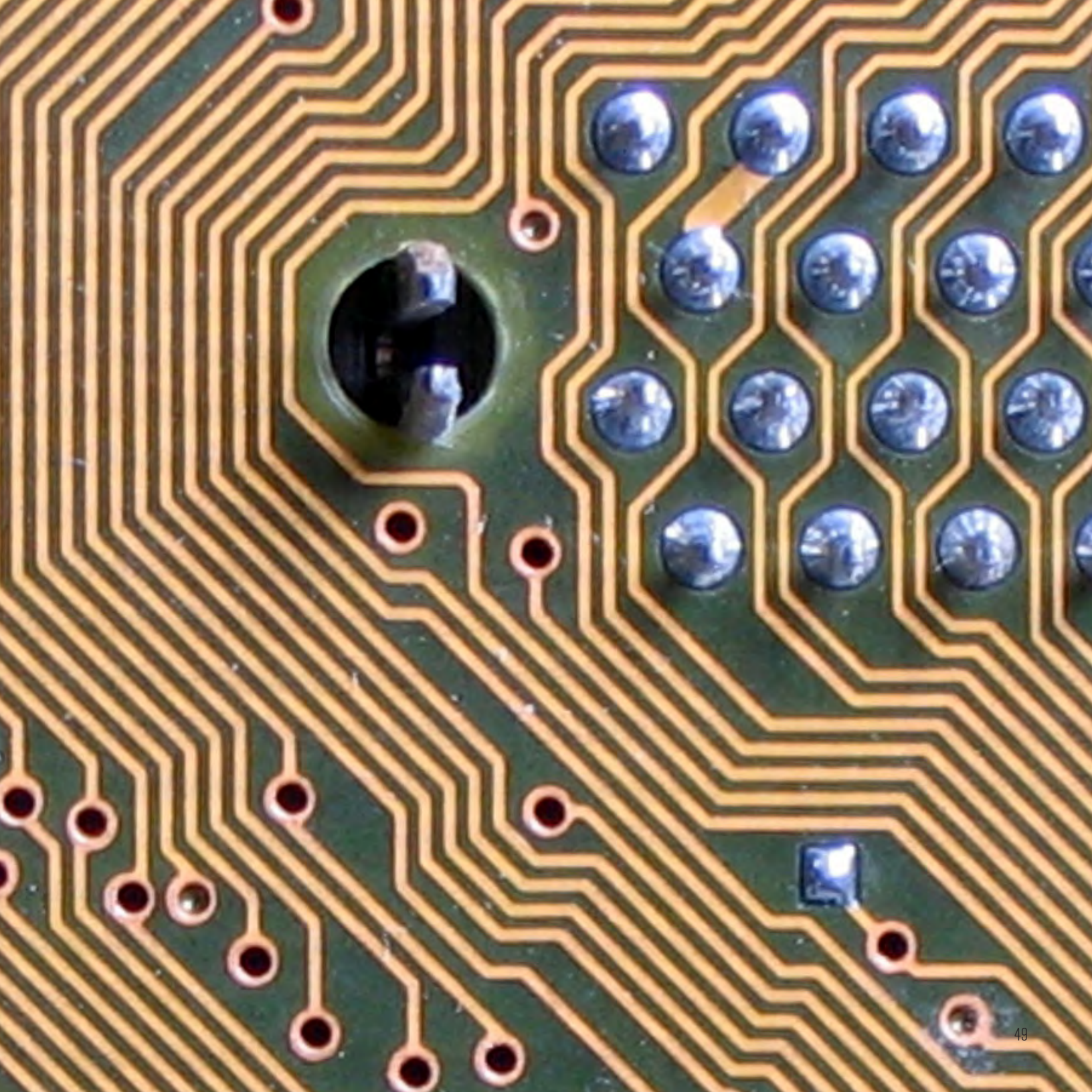


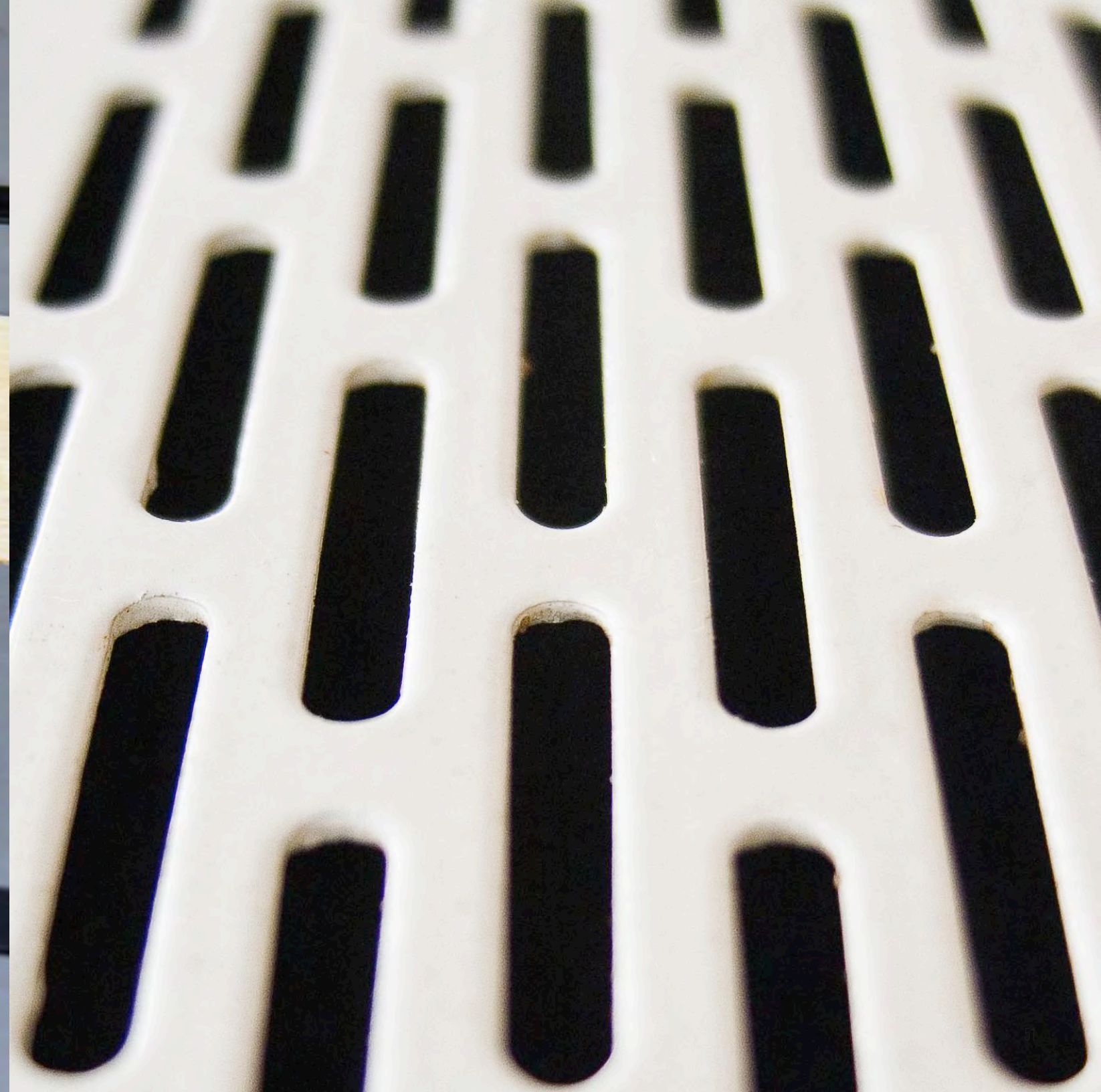
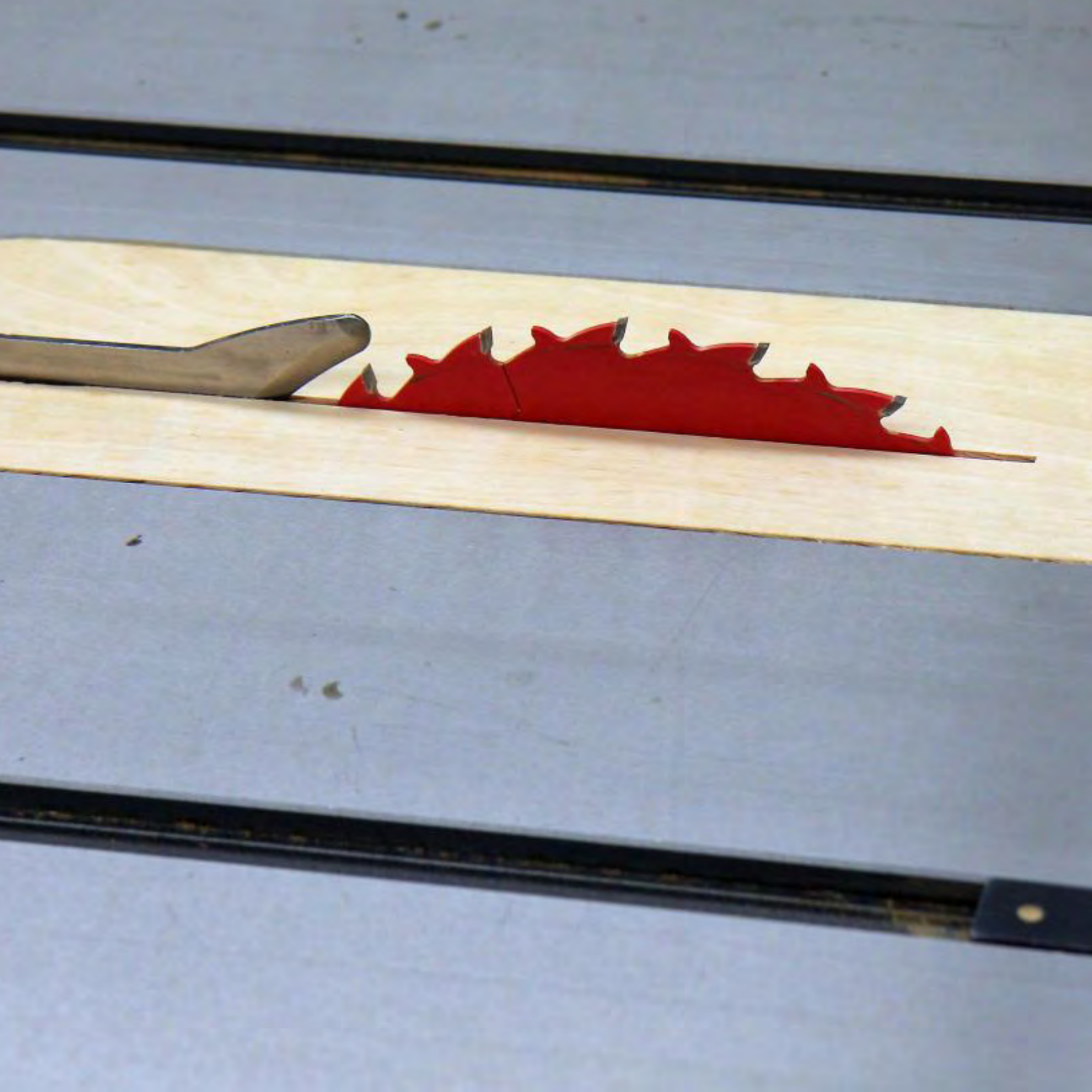












8.0

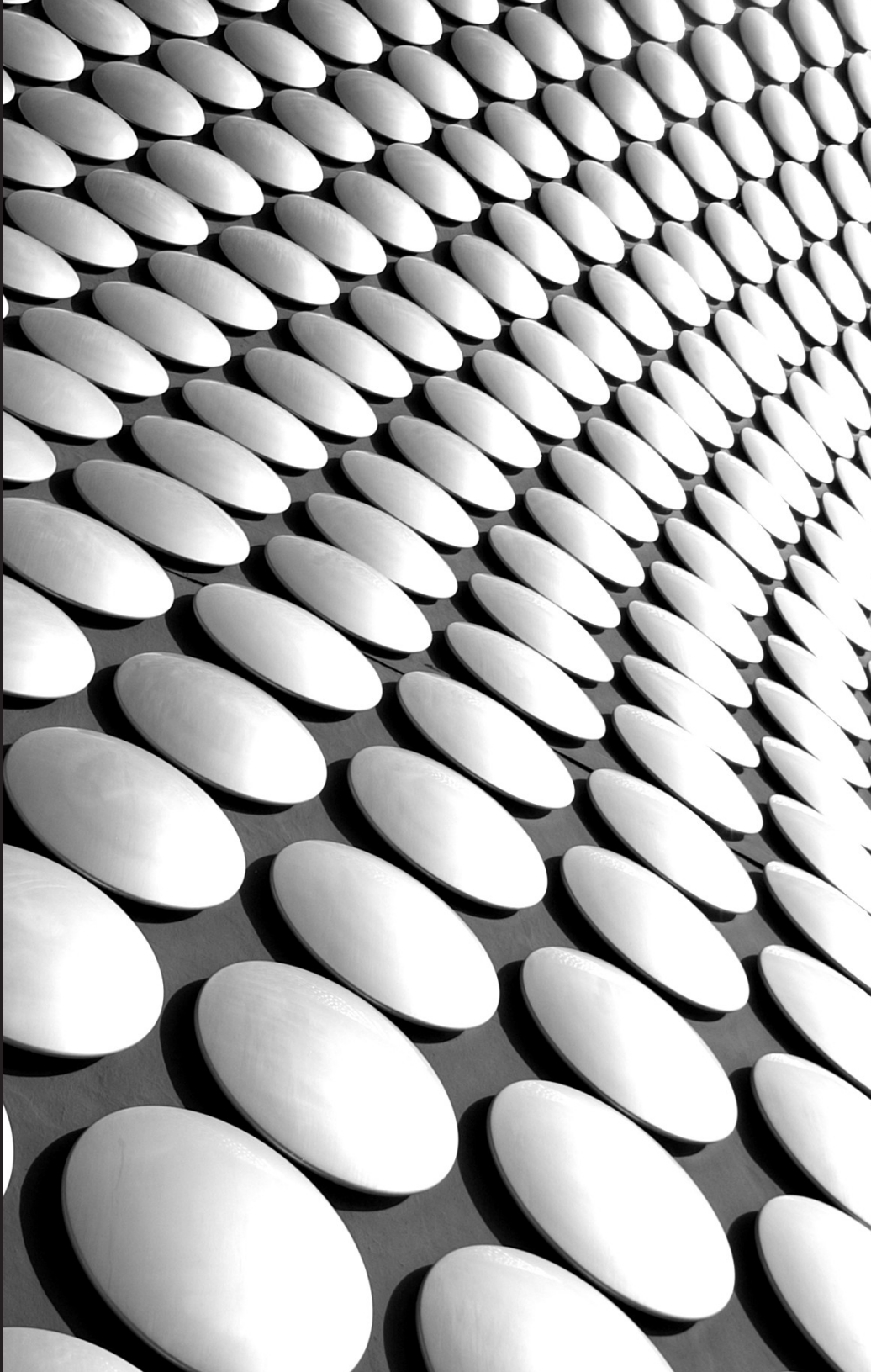
APPLICATION EXAMPLES

Here are some ways that the logo, typography, and selected imagery can be combined to create various corporate visual communications.

The gamut for creativity is wide, please adhere to basic design principals and this brand guide to produce compelling, clean and simple advertising.



* Resonate

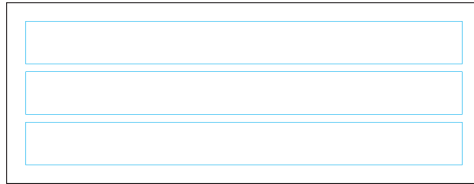


Generate

— + * *
PROGRESSIVEPOWER

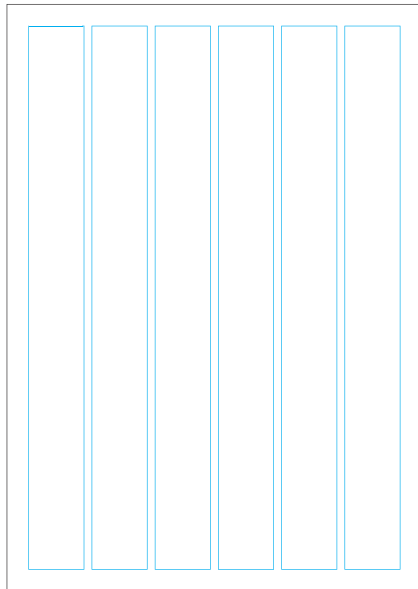
8.1

APPLICATION EXAMPLES: BUSINESS CARDS, ENVELOPES, AND LETTERHEADS

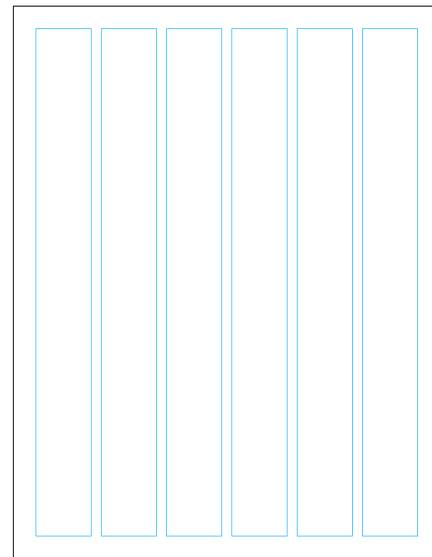


Standard Envelope
Height:4.125"
Width:9.5"

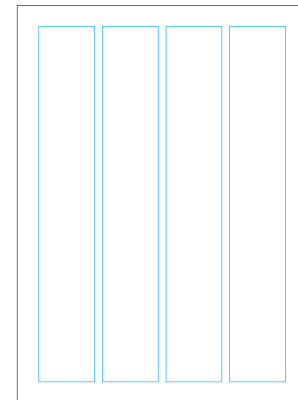
When laying out the page there should be 1/2 margins and at least 1/8th in gutters between 6, 4, or three column layouts.



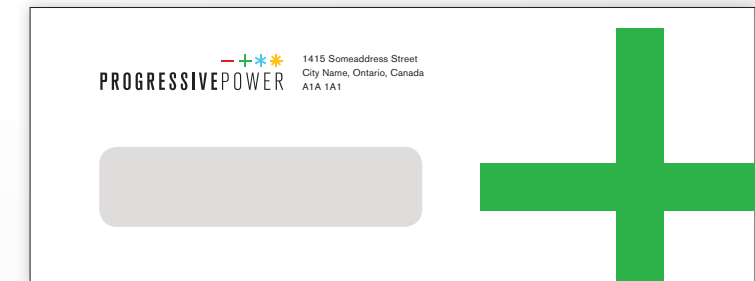
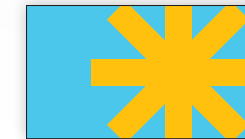
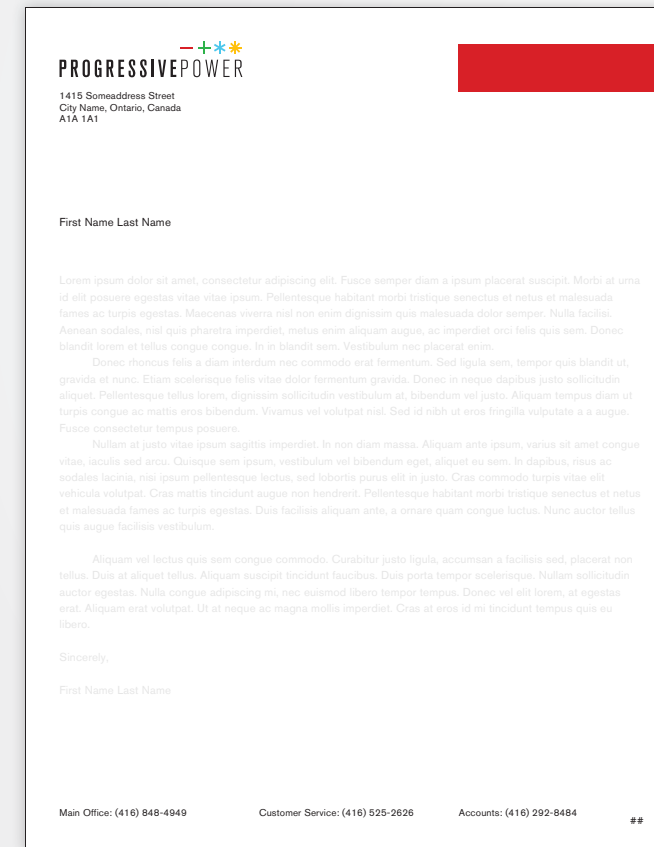
A4
Height:210mm
Width:297mm



US Letter
Width:8.5"
Height:11"



A5
Height:148.5mm
Width:210mm



8.2

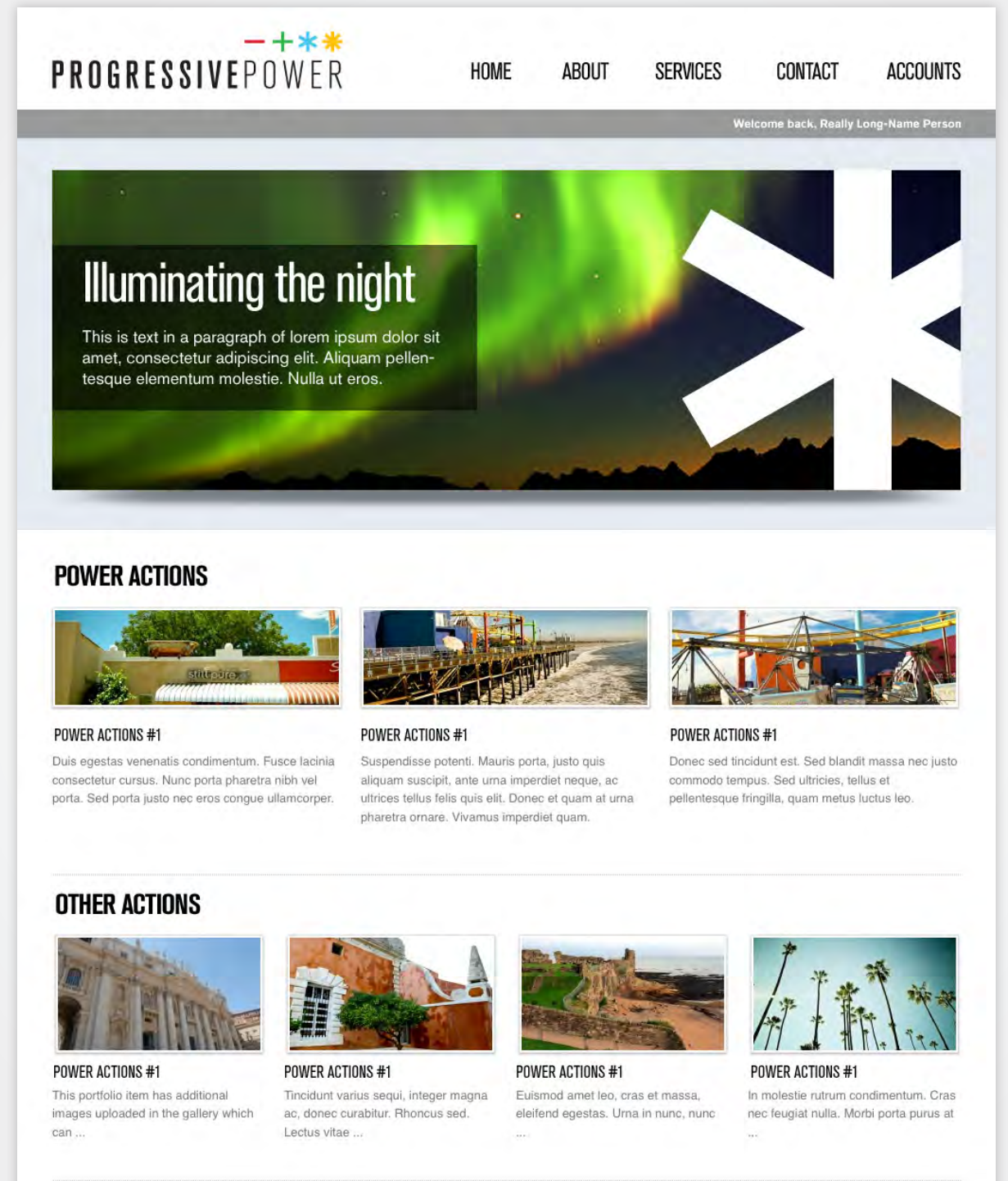
APPLICATION EXAMPLES: WEBSITE & ONLINE

Website applications are a whole other realm of design but almost all of the basic principles of this brand-guide apply.

It is important to make sure that navigation is always bold and visible on the load of any page within the website. In the case on the adjacent page, you will notice that there is ample room around each each of the navigation locations. The importance is to make sure that links have a large click area, which also translates to newer electronic device applications, like touch-screen tablets and mobile phones.

The minimum clickable area should be 45px by 45px at 72dpi. Design pages and online banner advertisements with large amounts of negative space and use textual copy that is short and to the point.

Brevity is the soul of wit.



8.3

APPLICATION EXAMPLES: SERVICE VEHICLES

Note in the example below how the icon shapes used in the graphic effect aren't overlapping. The logo has plenty of breathing room and the vehicles are white. We like white, it lets us know when things are dirty so we can clean them.



8.4

APPLICATION EXAMPLES: BILLBOARDS AND DIFFICULT SIZES



Billboards need to make sure that their messaging is large and in charge so that they stand out and can be read from between 30 feet to 200 feet.

It is recommended to use the Akzidenz Grotesk BQ Medium with a tight letterspacing for large heading text

The ProgressivePower brand is diverse enough to exist on some of the smallest applications. In such cases where the logo needs to be present on something like a pen, it is important to only use what's important, and in this case the name of the company is essential and so the wordmark of the logo is embossed in this metal surface.

Remember, the minimum size that the logo be reproduced is 0.25", and if you are only using the wordmark, then keep the dimensions of the wordmark at 0.25" with the icon shapes in proxy.



9.0 NOTES

While we are a company that prides itself on clarity and near-perfection, we are also people too and sometimes we like to innovate.

There is a lot of creativity available with the system we have developed in this brand guide.

Just remember our customers are looking for information to be unobtrusive, details that are important are highlighted properly. They want to create their own engagement with our services and they need our help to use it.

So plug them in, flip the switch, turn them on.

