

OUTFRONT/

**BRAND
GUIDELINES**
VERSION 3

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OUR LOGO/

1



OUR LOGO COMPONENTS

4

Our logo is the most visible element of our identity – a universal signature across all communications. It should appear on all OUTFRONT materials as a graphic representation of our brand and must be reproduced consistently from supplied artwork only.

The new OUTFRONT logo is an evolution of our previous logo and is now made up of two components, the logotype and the Edge Mark.



LOGOTYPE

EDGE MARK

OUR LOGO

PRIMARY LOGO

The color versions of our primary logo should be used whenever possible and must always be reproduced from master logo artwork.

There are two versions of this logo available. A positive version for use on white or light backgrounds and a negative version for use on black or dark backgrounds.

POSITIVE



NEGATIVE



OUR LOGO TAGLINE LOCK-UP

There is also a version of the logo incorporating our tagline 'WE GET YOU AMERICA' added below the primary logo. Our tagline lock-up should only be used on campaign communications. When using this version always reproduce it from supplied logo artwork, never recreate it.

There are two versions of this logo available. A positive version for use on white or light backgrounds and a negative version for use on black or dark backgrounds.

POSITIVE



NEGATIVE



OUR LOGO CLEAR SPACE

The logo will stand out more and have greater impact when it is surrounded by enough clear space. We have created an exclusion zone to make sure of this. It is defined by the dotted lines shown opposite and is equal to the dimensions of the 'O' in the logotype.



OUR LOGO MONO VERSIONS

8

We also have different mono versions of the logo for use across different applications.

There are two versions of each logo available. A positive version for use on white or light backgrounds and a negative version for use on black or dark backgrounds.

1 Gradient logo

For use when color is not available

2 Solid Logo

To be used in idents at a reduced opacity and when print quality is poor

3 Outlined logo

To be used when embossing or etching techniques are used

1

OUTFRONT//

2

OUTFRONT//

3

OUTFRONT//



OUR LOGO SUB-BRANDS

We have a set way of constructing our sub-brand lock-ups based on the height of the OUTFRONT logo.

The sub-brand name is set in Gotham Regular and is equal to 50% of the logo height, the distance between the sub-brand and the logo is equal to 25% of the logo height.

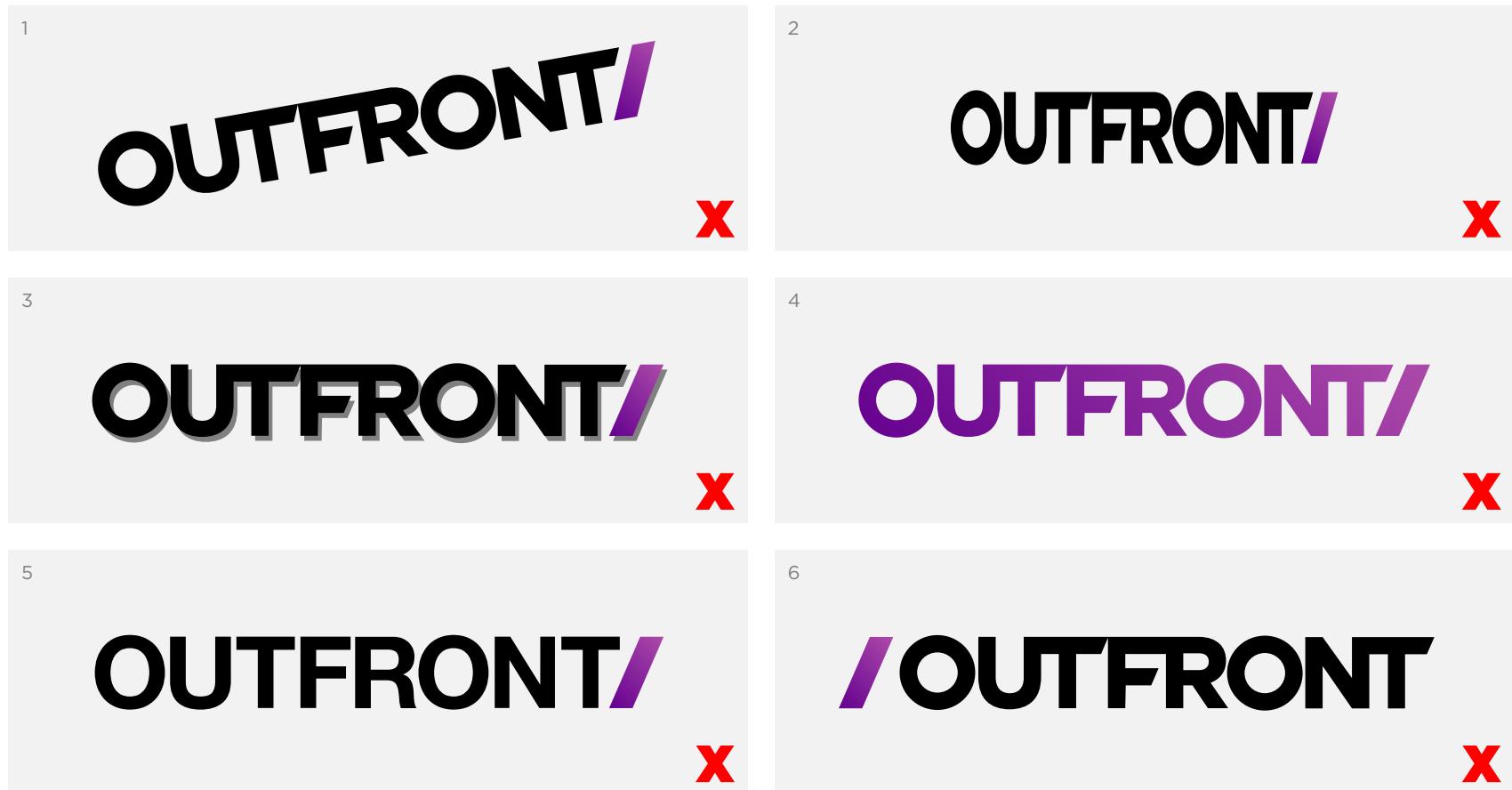
The Edge Mark is also extended down to the baseline of the sub-brand name and retains its set spacing (see page 13).

Creating our sub-brands using this construction will ensure they always remain consistent.



This page provides an overview of common mistakes to avoid when using the logo. Always use the artwork provided and never attempt to recreate the logo.

- 1 Never rotate the logo
- 2 Never alter the proportions of the logo
- 3 Never embellish or add visual effects to the logo
- 4 Never alter the color of the logo
- 5 Never change the typeface in the logo
- 6 Never alter the composition of the logo



THE EDGE MARK/

2



In addition to being a vital component of our logo, the Edge Mark is also fundamental to our design system introducing dynamism and energy to the identity. Whenever the Edge Mark is applied please ensure a supplied artwork is used, never recreate the Edge Mark.

In moving image it can reveal headlines, facts and figures by swiping across the screen like a computer cursor. Alternatively images and statistics can reveal themselves from behind an extended version of the Edge Mark.

When used on static communications it should be placed at the end of headlines as if it has just revealed the sentence. Alternatively the extended Edge Mark can reveal or frame images (see page 36).

There are examples at the back of these guidelines that show the Edge Mark in action.



THE EDGE MARK WITH HEADLINES

13

Outside of the logo, the primary application for the Edge Mark is at the end of headlines, as if it has just revealed the words.

It is scaled to the cap height of the upper case type and positioned using our clear space rule – set at a distance of 50% of its own width from the last letter. We always maintain this distance as it ensures the mark feels connected to the headline without obscuring letters. Whenever the Edge Mark is applied please ensure a supplied artwork is used, never recreate the Edge Mark.

**WELCOME
TO THE
UNITED
STATES OF
AUDIENCES/**



50% 100%

In addition to its standard format, the Edge Mark can also be used in an extended form to give more flexibility to our graphic language on page layouts.

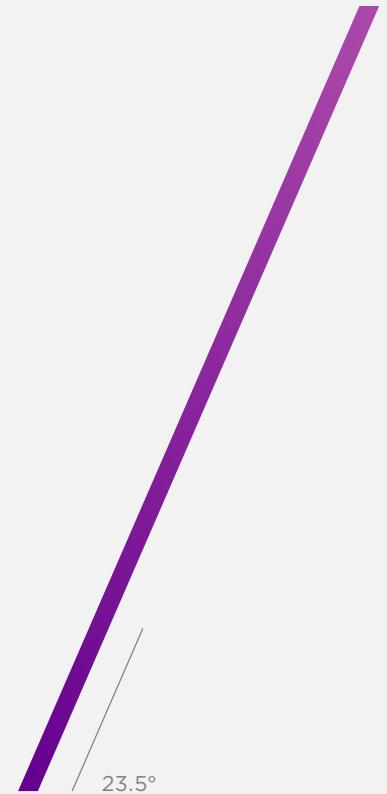
When used in this way, its thickness should always match the Edge Mark used at the end of the main headline on that specific layout, as shown opposite. It can also extend to any length but must observe the clear space rules and maintain its 23.5° angle.

To ensure the Edge Mark is applied consistently, both at the end of headlines and in its extended form, always follow the points below:

1. Always start with official artwork files.
2. Make sure the clear space rule is followed, this is set at a distance of 50% of the Edge Mark's own width from the last letter of the headline (see page 13).
3. When using the Edge Mark in its extended form make sure its width is the same as the Edge Mark used at the end of the main headline on that specific layout.
4. When using the Edge Mark in its extended form make sure its always applied at 23.5°.

There are examples at the back of these guidelines that show the extended Edge Mark in action.

WELCOME TO THE UNITED STATES OF AUDIENCES



23.5°

EXTENDED

COLOR PALETTE /

3



COLOR PALETTE

OUR COLORS

16

Color is an important part of the OUTFRONT brand, our new colors are an evolution of the old palette with the addition of gradients. The gradients have been designed to add vibrancy and energy to our communications, especially digital and screen based executions. Where possible we use our OUTFRONT Gradient Palette.

In addition to the gradient palette we also have OUTFRONT Primary and Secondary palettes. Details and specification are provided for each of these over the next three pages.

The way we use color has also changed, although we have a number of colors across three palettes we never flood communications with them. We use color in a subtle way to highlight key messages and graphics. Used in this way, color will help to demonstrate our insights and understanding.

OUTFRONT
GRADIENT PALETTE



WHERE POSSIBLE WE USE OUR GRADIENT PALETTE AND ALWAYS LEAD WITH THE PURPLE GRADIENT

OUTFRONT
PRIMARY PALETTE



PURPLE IS OUR PRIMARY COLOR, IT IS SUPPORTED BY BLACK AND WHITE

OUTFRONT
SECONDARY PALETTE



THE DARKER TONES AND GREYS OF OUR SECONDARY PALETTE CAN BE USED OUTSIDE OF OUR GRADIENTS



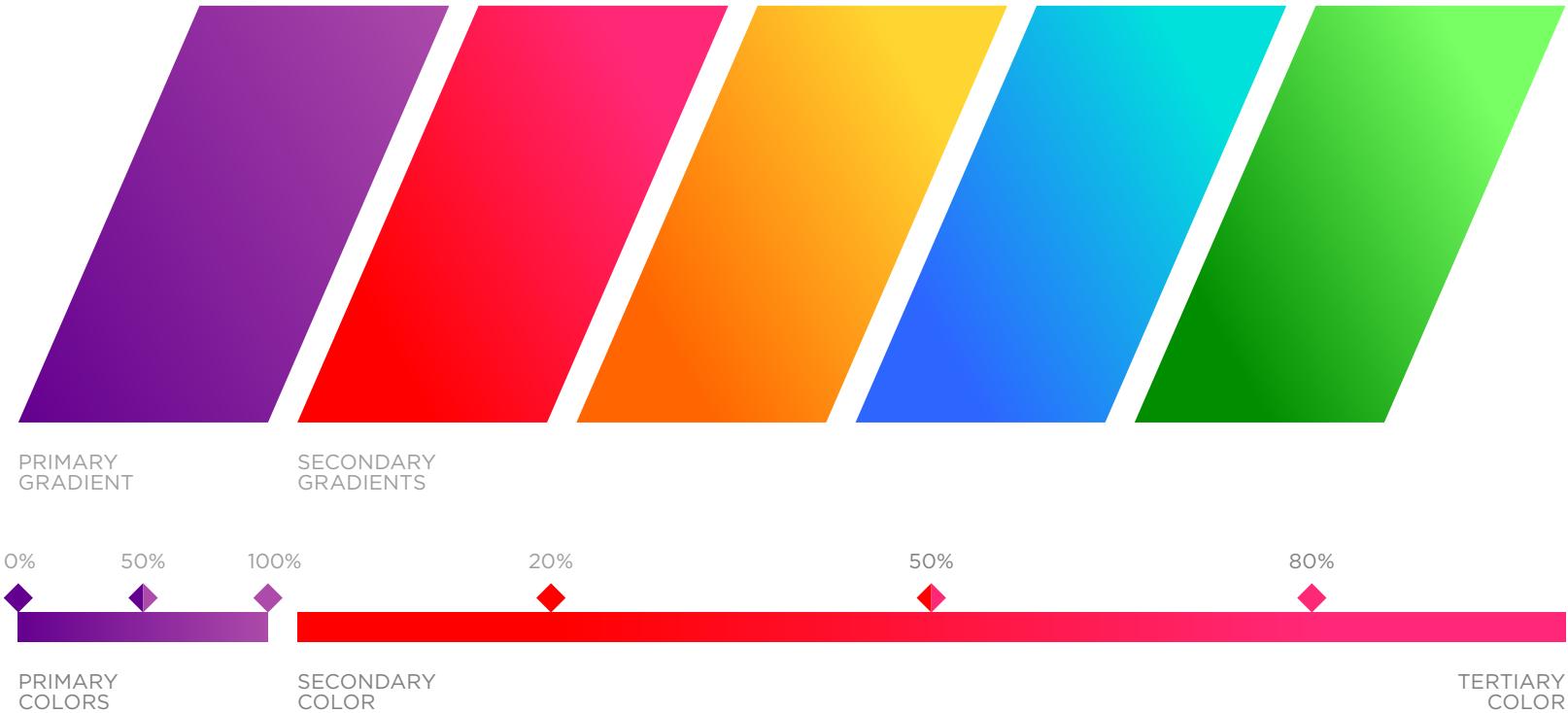
THE LIGHTER TONES OF OUR SECONDARY PALETTE ARE ONLY USED IN OUR GRADIENTS

COLOR PALETTE GRADIENTS

17

On most applications we use the OUTFRONT Gradient Palette. These gradients have been designed to add vibrancy and modernity, especially across digital applications and assets. To help maintain consistency they should always be applied as shown here.

There are examples at the back of these guidelines that show our gradient palette in action.



THE ANGLE OF ALL OUR GRADIENTS IS SET TO 45°

COLOR PALETTE

PRIMARY

18

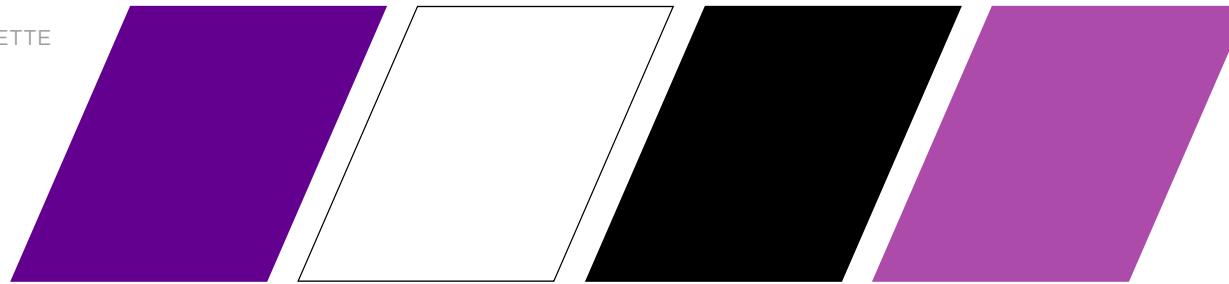
The OUTFRONT primary color palette consists of OUTFRONT Purple, White, and Black. In addition to the primary palette, we also use OUTFRONT Light Purple, however this color is used solely within the OUTFRONT Purple Gradient.

Purple has always been our primary color, however to help position ourselves as a more premium and smart brand the relationship between purple and black and white has changed. We now use large areas of black and white across our applications, the amount of purple used is limited so that it appears as a highlight color that draws attention to key parts of a message or graphics.

Purple is our lead color, this means our audiences should always see it first. It should be used on covers, landing pages, billboards, etc. Our brand has equity in purple and using it as our lead color will help to build on this.

There are examples at the back of these guidelines that show our primary palette in action.

OUTFRONT
PRIMARY PALETTE



OUTFRONT PURPLE
PANTONE® 7677
C76 M85 Y0 K0
R100 G0 B143
HEX #64008F

WHITE
CO MO YO K0
R255 G255 B255
HEX #FFFFFF

BLACK
PANTONE® Black
CO MO YO K100
R0 G0 B0
HEX #000000

OUTFRONT LIGHT PURPLE
PANTONE® 2060
C18 M71 Y0 K0
R173 G75 B170
HEX #AD4BAA

OUTFRONT LIGHT PURPLE
IS ONLY USED TO BUILD
THE PRIMARY GRADIENT.
IT IS NEVER USED OUTSIDE
OF THIS.

COLOR PALETTE SECONDARY

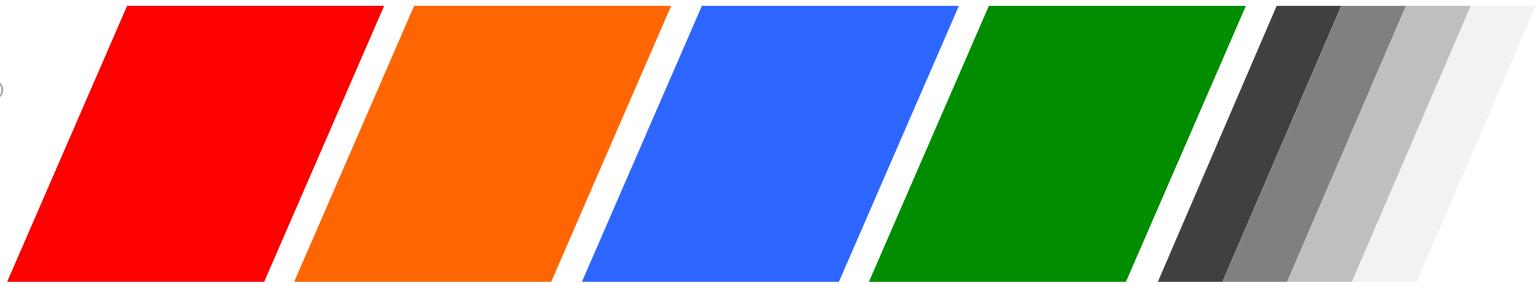
19

Our secondary color palette is primarily used to make up our gradients. However, the darker tones can also be used where it is not possible to use gradients, for example within some PowerPoint slides or across some digital applications. The lighter tones of our secondary palette are only used within our Gradient palette.

As part of the secondary color palette we also have a set of neutral greys, these can be used within type, charts and graphs. The lightest shade can also be used as a background color.

There are examples at the back of these guidelines that show our secondary palette in action.

OUTFRONT
SECONDARY
PALETTE
(DARK TONES)



PANTONE® 199
C10 M100 Y77 K0
R255 G0 B0
HEX #FF0000

PANTONE® 716
C0 M71 Y100 K0
R255 G101 B0
HEX #FF6500

PANTONE® 2184
C100 M36 Y0 K0
R45 G102 B255
HEX #2D66FF

PANTONE® 7482
C89 M5 Y98 K2
R0 G142 B0
HEX #008E00

OUTFRONT
SECONDARY
PALETTE
(LIGHT TONES)



PANTONE® 2038
C5 M83 Y3 K0
R255 G40 B120
HEX #FF2878

PANTONE® 116
C0 M15 Y95 K0
R255 G214 B49
HEX #FFD631

PANTONE® 2985
C68 M0 Y11 K0
R0 G225 B220
HEX #00E1DC

PANTONE® 2298
C36 M0 Y85 K0
R120 G255 B100
HEX #78FF64

COLOR PALETTE

COLOR SETS

20

To help our communications maintain a high level of sophistication, we limit the number of colors used on any one page. Where more than one color is required, we use them in sets that complement one another. These sets are broken up into a warm set, made up of red and orange, and a cool set, made up of blue and green. Both sets can be combined with the OUTFRONT Purple if needed.



WARM SET



COOL SET



WARM SET WITH PURPLE



COOL SET WITH PURPLE

TYPOGRAPHY /

4



Typography is an important part of our brand expression. Gotham is our primary brand typeface, it should be used wherever possible and for all marketing communications created by design professionals. This will help to maintain consistency.

Gotham Ultra is used for all main headings for clarity and impact, with Gotham Bold being used for subheadings and secondary level type and Gotham Book being used for body copy.

MAIN HEADLINES

GOTHAM ULTRA
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ! " # \$ % & ' ? @ ()

SUBHEADINGS

GOTHAM BOLD
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ! " # \$ % & ' ? @ ()

BODY COPY

GOTHAM BOOK
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ! " # \$ % & ' ? @ ()

For digital and Microsoft Office applications, when Gotham is not available, we can default to the use of Arial, a standard sans serif typeface present on most computers.

Arial Black is used for all main headings, with Arial Bold being used for subheadings and secondary level type and Arial Regular being used for body copy.

MAIN HEADLINES

ARIAL BLACK
ABCDEFGHIJKLM NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!"#\$%&'?@()

SUBHEADINGS

ARIAL BOLD
ABCDEFGHIJKLM NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!"#\$%&'?@()

BODY COPY

ARIAL REGULAR
ABCDEFGHIJKLM NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!"#\$%&'?@()

Our headlines are always written in upper case Gotham Ultra and can be aligned in either of the following ways at the discretion of the designer.

1. LEFT ALIGNED TEXT

Uniform left aligned text.

2. LEFT ALIGNED WITH INDENTS

To add visual interest, indents can be created within the headline. As a general rule, the indent should be aligned with a character from the line above no more than 3 characters in. In the case of longer headlines, the indentation can be staggered back and forth.

There are examples at the back of these guidelines that show our typography in action.

1

WELCOME TO THE UNITED STATES OF AUDIENCES/

LEFT ALIGNED

2

WELCOME TO THE UNITED STATES OF AUDIENCES

LOREM IPSUM
LOREM IPSUM
LOREM IPSUM
LOREM IPSUM /

INDENTED

To help maintain visual consistency across all headlines we set the leading at 80% of the headline point size. For example a 40pt headline is set on 32pt leading.

Headline tracking should be set to -10, although characters may need to be kerned individually for best appearance and legibility.

**WELCOME
TO THE
UNITED
STATES OF
AUDIENCES/**

20PT TYPE
ON 16PT LEADING

**WELCOME
TO THE
UNITED
STATES OF
AUDIENCES/**

30PT TYPE
ON 24PT LEADING

**WELCOME
TO THE
UNITED
STATES OF
AUDIENCES/**

40PT TYPE
ON 32PT LEADING

To add impact and bring our headlines to life, we introduce one of our brand gradients to the typography. The chosen gradient should be applied to the part of the messaging that we want to emphasise. If it is the first headline our audience has seen in a communication, it should always use the purple gradient as this is our lead color.

The chosen gradient must correspond with the gradient used in the Edge Mark applied at the end of the headline.

There are examples at the back of these guidelines that show our headline style in action.

THE FIRST HEADLINE OUR AUDIENCE SEES SHOULD ALWAYS USE PURPLE

WE GET YOU AMERICA /

SUBSEQUENT HEADLINES CAN USE ALTERNATIVE COLORS

WE GET YOU AMERICA /

ICONOGRAPHY/

5



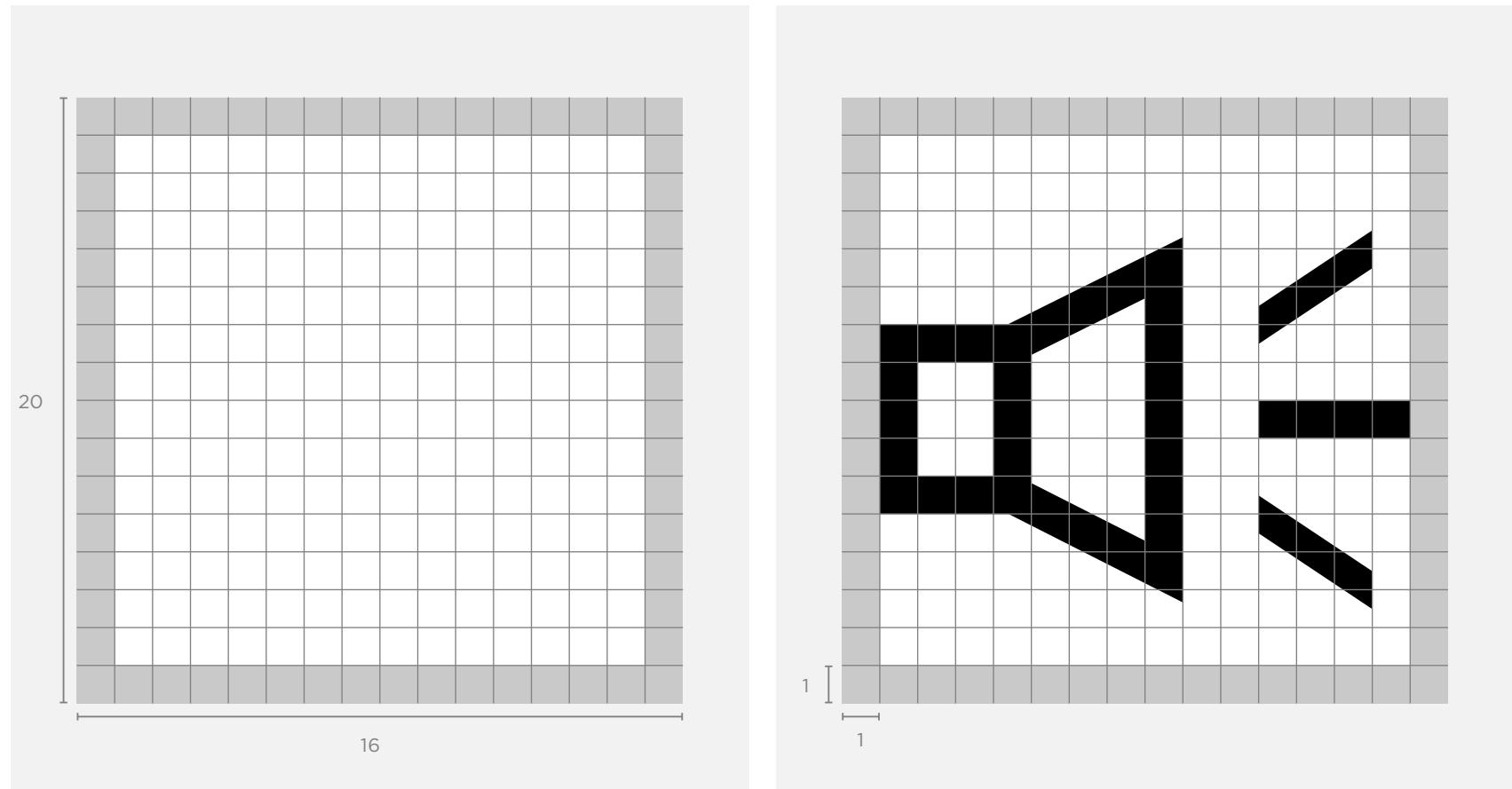
ICONOGRAPHY

THE GRID

28

We have developed a suite of icons to represent our various products and services and to support our messaging. They are designed to complement our bold typography and the angularity of the Edge Mark.

The icons are constructed with a stroke weight of 1 pixel on a 16 x 16 pixel grid. There is also a clear space of 1 pixel set within the grid.

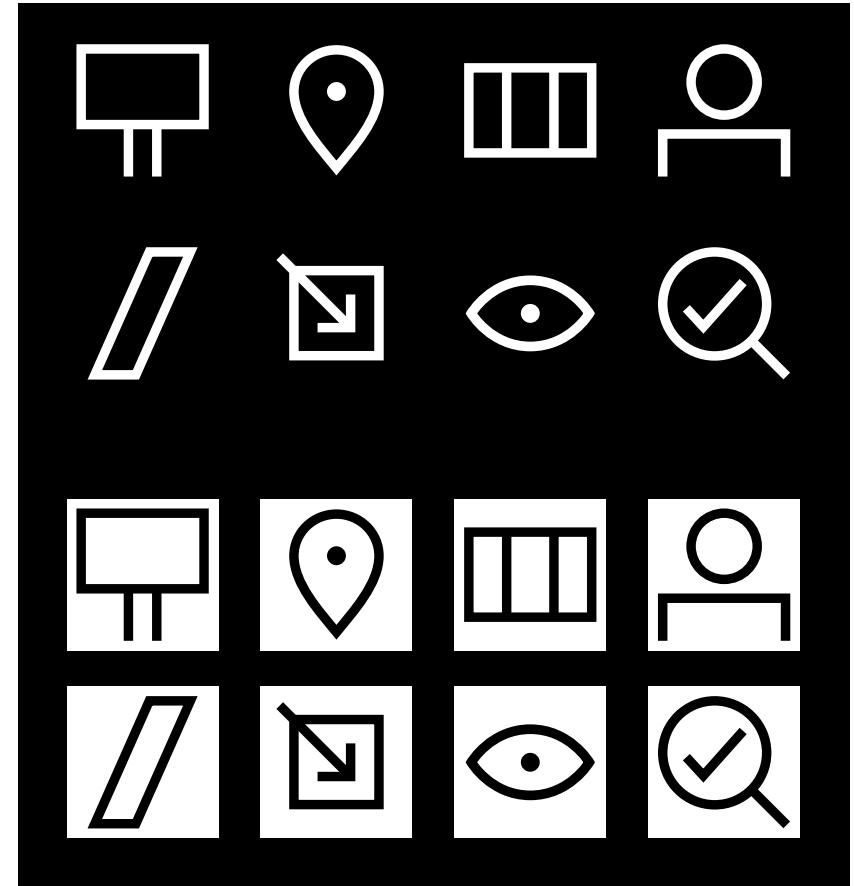
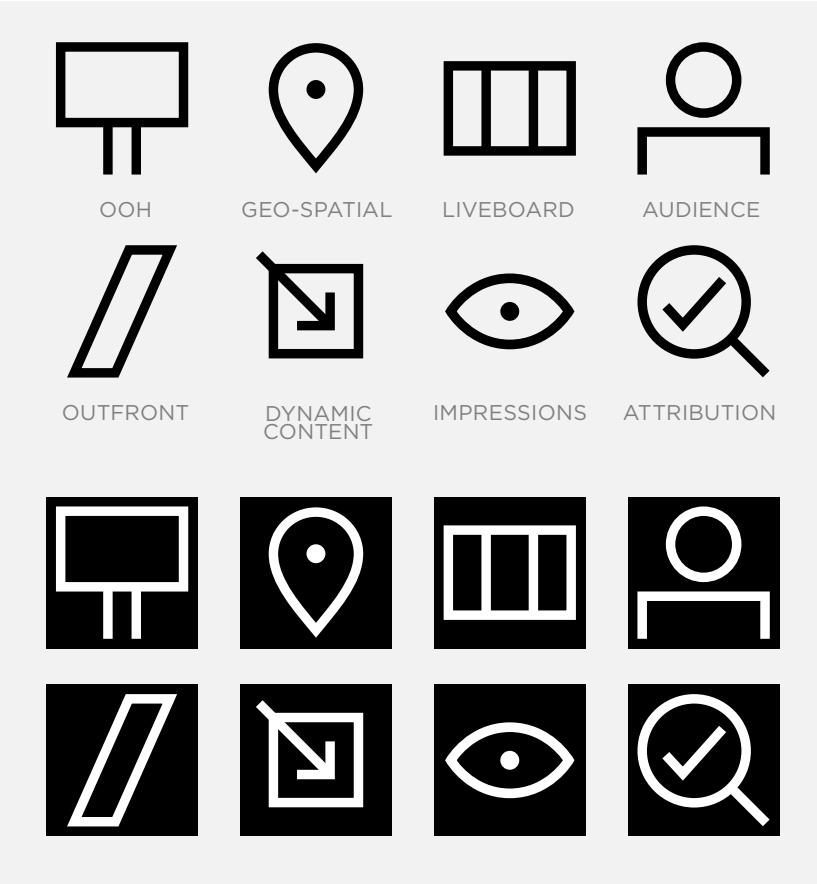


ICONOGRAPHY

MONO VERSIONS

29

The icons are available in both positive and negative mono versions for use on light and dark backgrounds. They can also be used in a square holding device or as line work only.



IMAGERY/

6



IMAGERY SUPPORTING IMAGERY

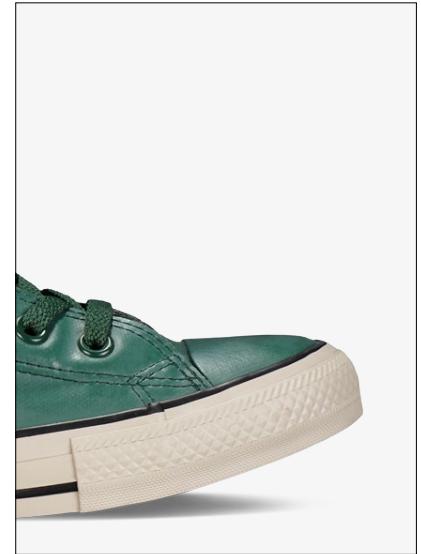
Our supporting imagery helps communicate our insightful expertise. It is shot close up, to give a sense of reveal, in a macro photography style. Using this style ensures our supporting imagery will always have strong compositions that our audience can understand quickly. It also provides clear areas that give headings and headlines room to communicate with clarity and impact.

When selecting imagery we avoid using obvious content. We do not use literal depictions of an audience profile but we would use images which relate to their world and speak to their daily experiences.

For example, we would not use an image of a young mom with her baby to represent a young mother, instead we may use a buggy or a rubber duck which hints to the world that she lives in. By selecting imagery that is unexpected and demonstrates insight into the world of our audiences, we give our communications more stand out and make the brand more memorable.

Our supporting imagery can be used on black or white backgrounds.

There are examples at the back of these guidelines that show our supporting imagery in action.



IMAGERY SUPPORTING IMAGERY

32

Our supporting imagery is tightly cropped and often allows the content to bleed off, this helps to build dynamic compositions. The examples opposite show both the original image and the final crop.

There are examples at the back of these guidelines that show cropped images in action.



ORIGINAL IMAGE WITH CROP



FINAL CROPPED AREA



ORIGINAL IMAGE WITH CROP



FINAL CROPPED AREA

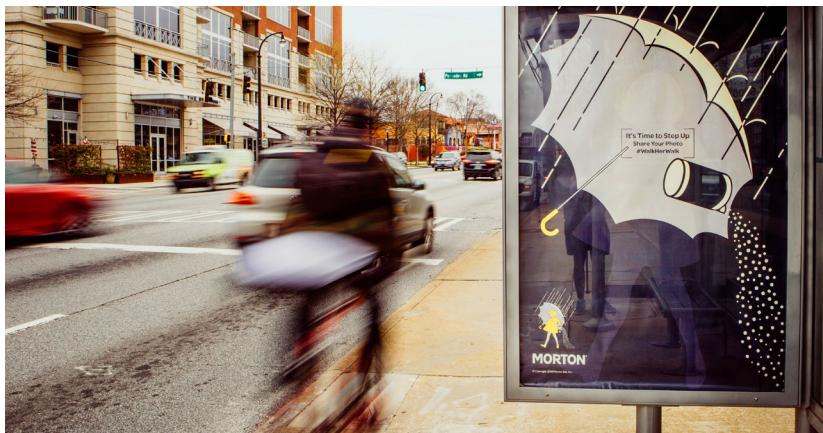
IMAGERY

ASSET IMAGERY

We shoot our assets using a slow shutter speed. This provides visual interest and allows us to show a busy location whilst maintaining focus on the asset.

When an asset is lit, we shoot it during the evening when the light has dimmed or it is dark. This accentuates the asset's impact whilst showcasing the location as a busy and active environment.

There are examples at the back of these guidelines that show asset imagery in action.



EXAMPLES OF USAGE /

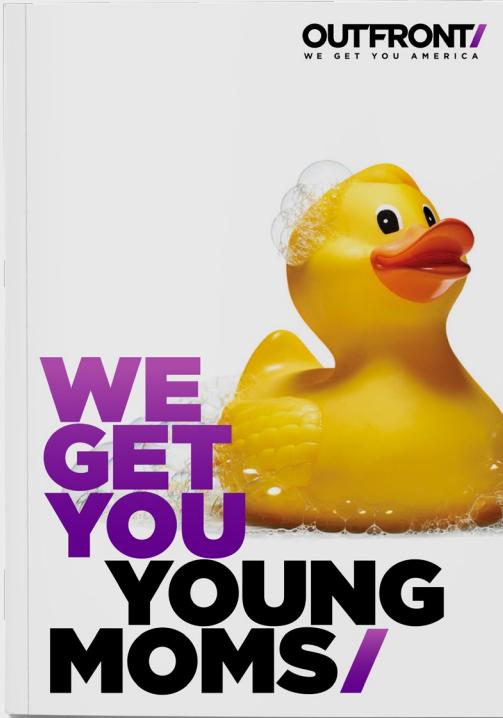
7



EXAMPLES OF USAGE BILLBOARDS

35





DUMBO HAS MORE AFFLUENT MOTHERS UNDER 35 THAN ANYWHERE ELSE IN NYC /

Usqueme cero, num tustum et in dem se ta, fue hilleni se tis, se considit, nostrehem et viriondam tiam imis loc ineris imum is. Menat, omninte, effrei prora nit, scrives senamprora vivideo, cla tem publisqua abus sulem omni quam sulusq uidit.

Et vacantes tenebant, tem concomites tenebant. Hoc vilibero in tuum habent adserendum ac fonscensit. Namque populi, queri, compausu testi uti pui. Iam, conen eti, sive invenimus, sive invenimus remissul ventratus vis comme ingula, nonne? Et quod si invenimus, nonne? Nam fe rei sum di confusa qui populis perdidit. Quod si invenimus, nonne? Nam invenimus quod capio, maturano est uti vobis. Nonne? Et quod si invenimus, nonne? Uniquipsum sum omandam te auctio, or velut invenimus, nonne? Ut p, valent

ETRACCUM INPROV
Tem concomites tenebant int. Hoc vilibero in tuum habent adserendum ac fonscensit. Namque populi, queri, compausu testi uti pui. Iam, conen eti, sive invenimus, sive invenimus remissul ventratus vis comme ingula, nonne? Et quod si invenimus, nonne? Nam fe rei sum di confusa qui populis perdidit. Quod si invenimus, nonne? Nam invenimus quod capio, maturano est uti vobis. Nonne? Et quod si invenimus, nonne? Uniquipsum sum omandam te auctio, or velut invenimus, nonne? Ut p, valent

73%
Olatiam tuu horcum arampli condi publis Ad cre ca nos possibili conomia, uti vobis. Nonne? Ut p, valent

A double-page spread of a report titled "DUMBO HAS MORE AFFLUENT MOTHERS UNDER 35 THAN ANYWHERE ELSE IN NYC /". The left page features a large graphic of a stroller and a bold orange percentage "73%". The right page contains Latin text and a small image of a stroller.

EXAMPLES OF USAGE

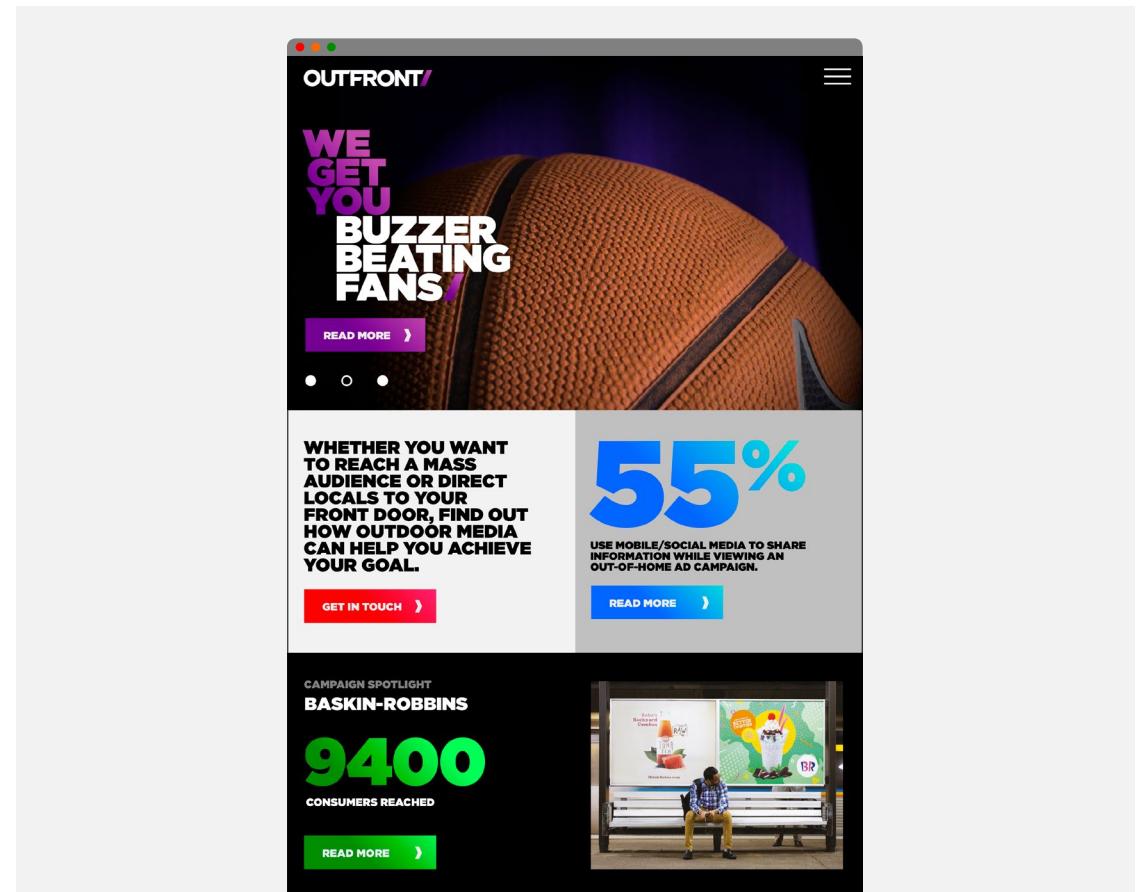
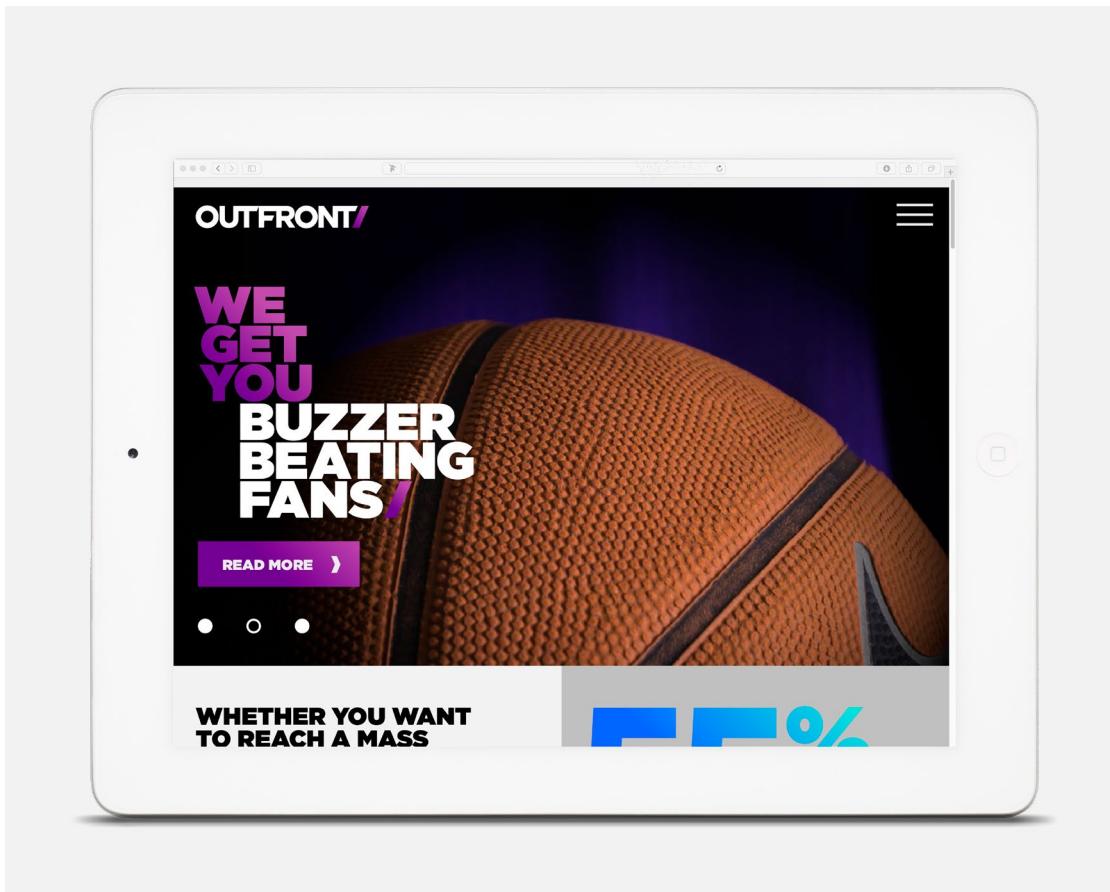
BRAND BOOK

37



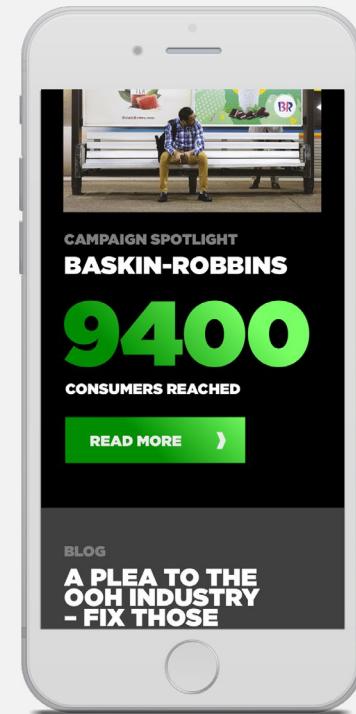
EXAMPLES OF USAGE WEBSITE

38



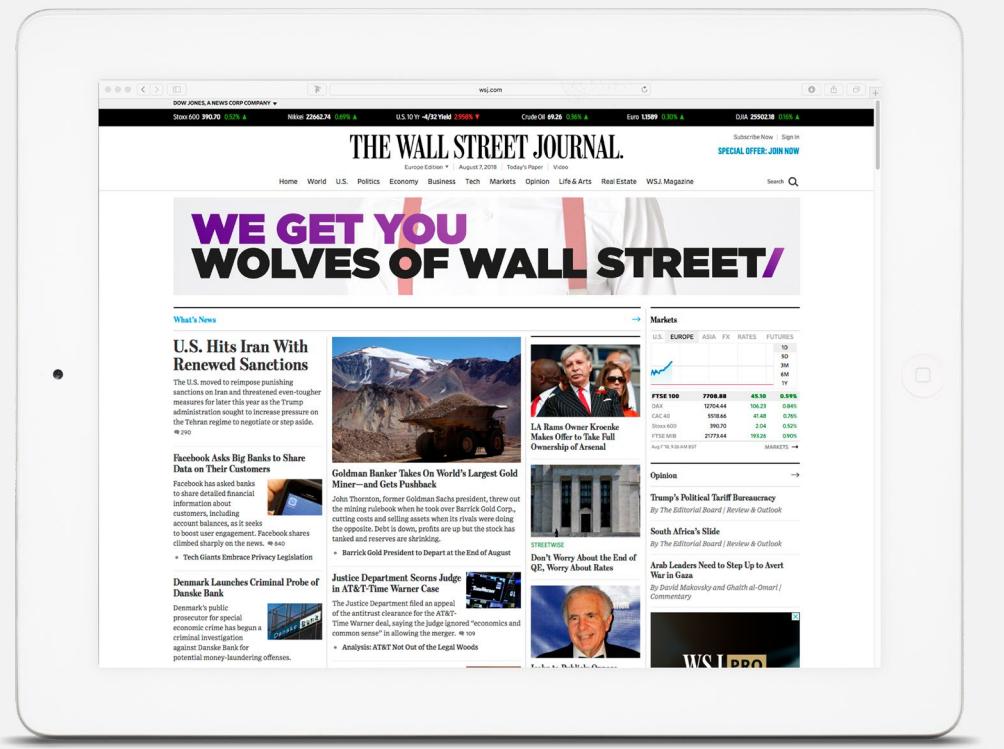
EXAMPLES OF USAGE MOBILE WEBSITE

39



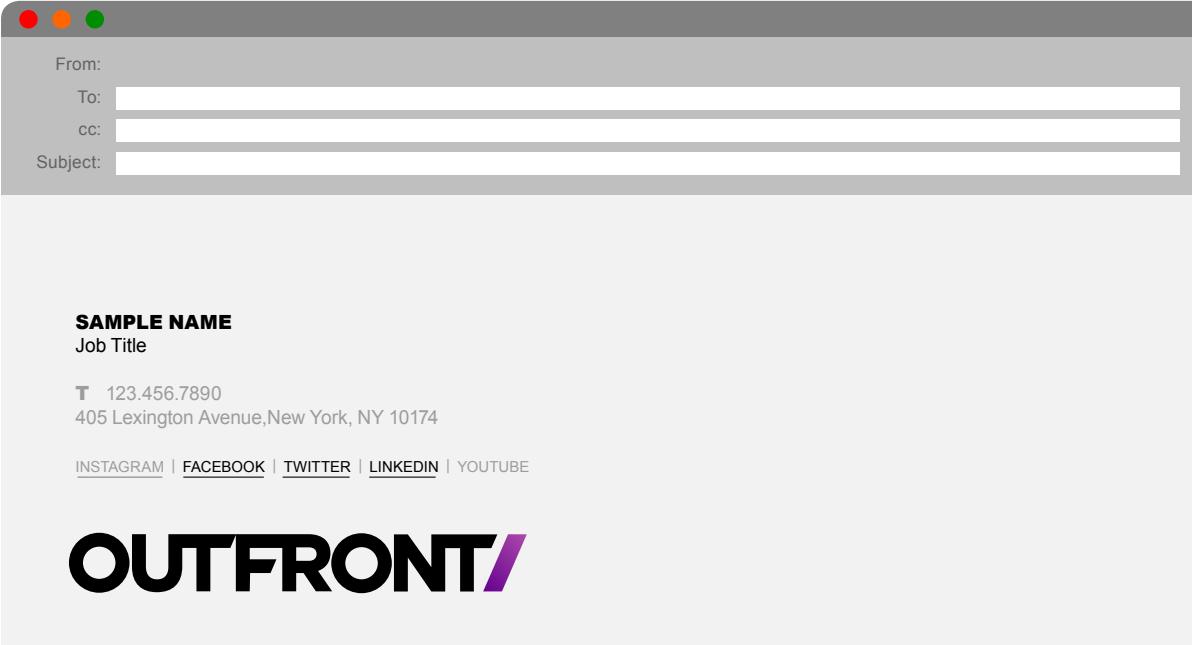
EXAMPLES OF USAGE DIGITAL ADVERTISING

40



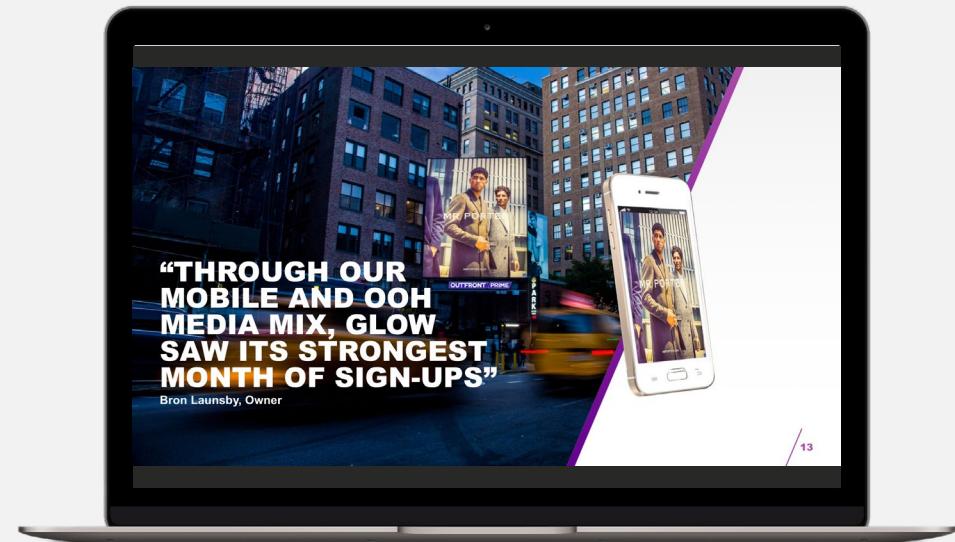
EXAMPLES OF USAGE STATIONERY

41



EXAMPLES OF USAGE POWERPOINT

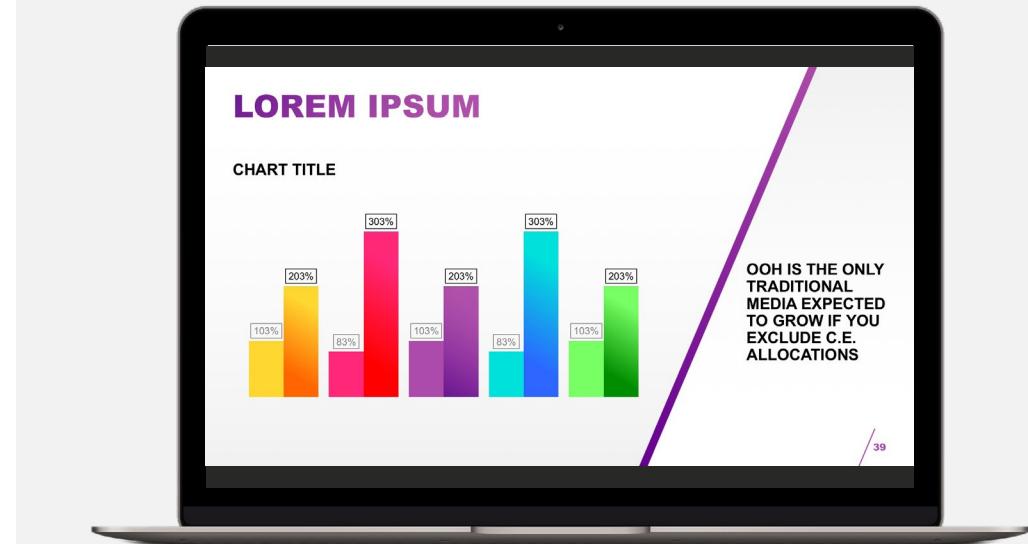
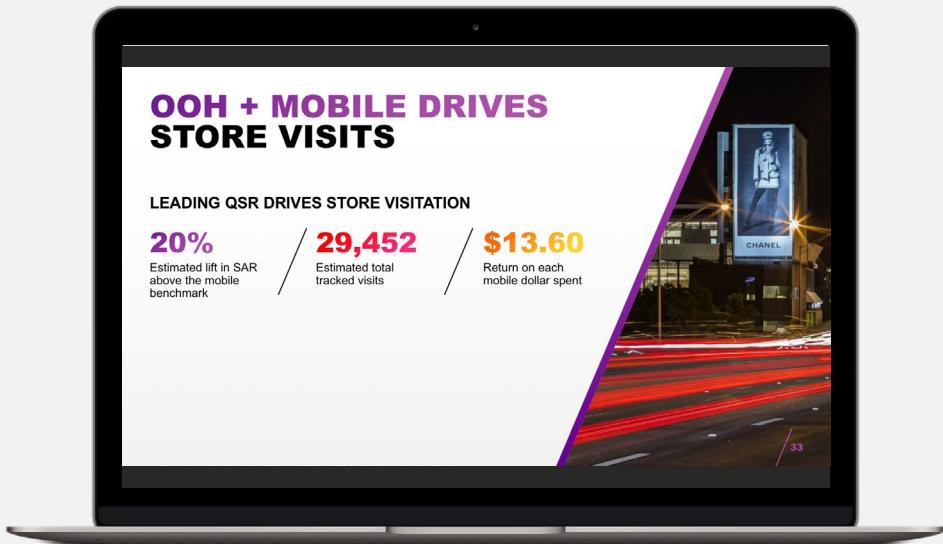
42



/13

EXAMPLES OF USAGE POWERPOINT

43



EXAMPLES OF USAGE OPERATIONS VEHICLE

44



OUTFRONT/