



THE LANCASTER AND MORECAMBE BAY TOOLKIT

INTRODUCING THE STORY AND ITS EXPRESSION

The Lancaster and Morecambe Bay visual expression has been created to reflect the the district's 'big ideas' and themes. Therefore all future activity and communications must be driven by this conceptual engine.

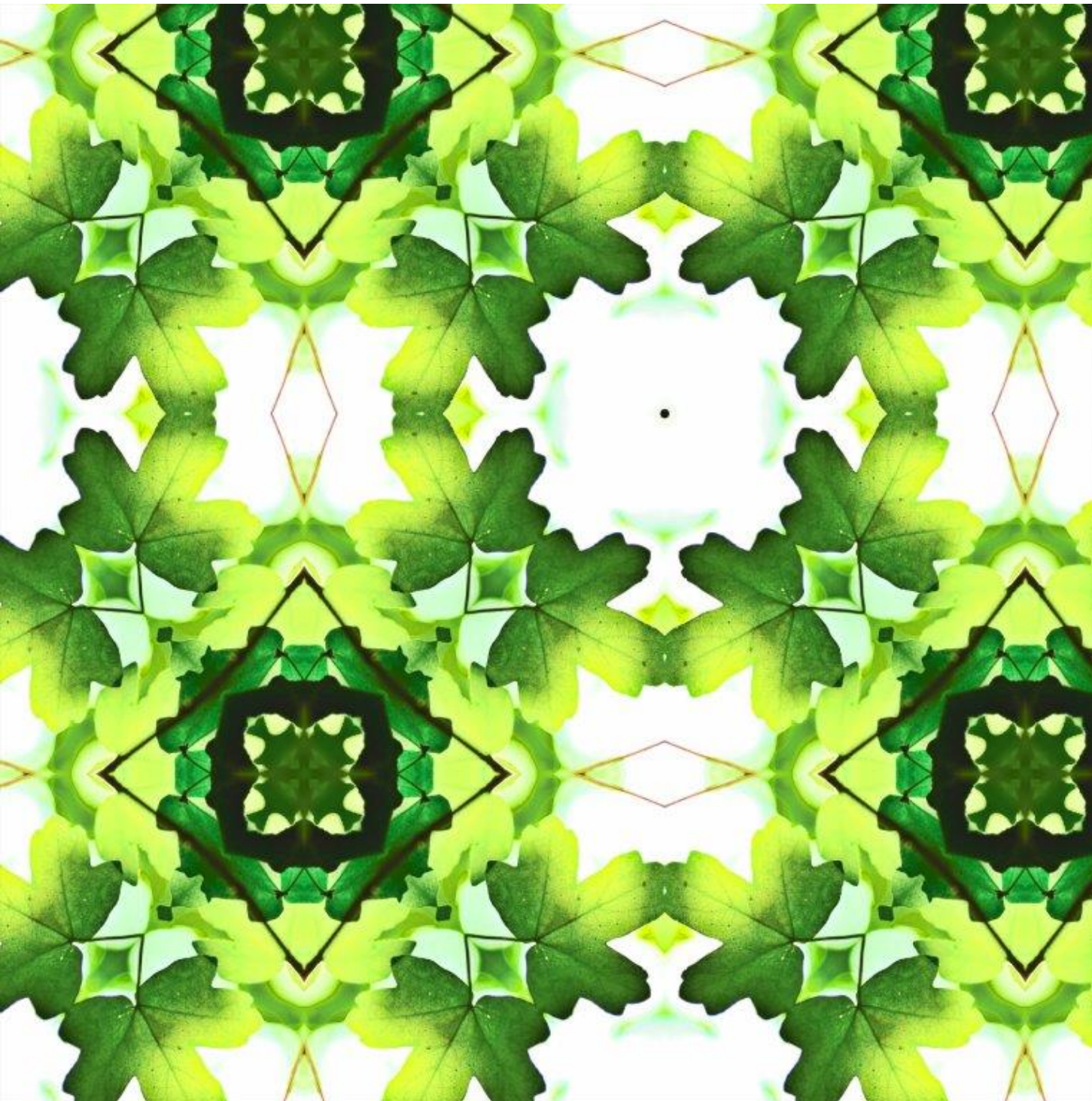
The visual expression is made up of various elements including a unique visual language, visual identity, colour palette, typefaces and photography.

This allows you the ultimate control and flexibility to turn focus up and down on aspects and audiences whilst still relaying one message, which feels and looks like the overall brand.

The visual language is a highly adaptable and evolving system, not just a static logo, therefore we encourage you to use this in a forward thinking way.

Think like the brand – show culture, heritage and innovation and push these tools to their limits – but most of all have fun!





TONE OF VOICE

The tone of voice should convey a sense of pride in a district which has a rich heritage; a thriving arts scene; growing industries and great education opportunities; a diverse natural environment. Using a 'storytelling' feel, this will create a sense of immersion in the place and its broad histories - Vikings and Romans standing upon a land which would fight and strive to build settlements and industries into the city and 'heartland' we see today.

This descriptive and narrative tone fits in with the district's main offers: heritage, arts, and nature. Information can be conveyed via the use of scene setting; the use of people and characters; emotional prompts; sensory descriptors; questions and engagement prompts.

The communication should be fresh and engaging, friendly and welcoming. We want people see themselves in Lancaster and Morecambe Bay, to be sure of a warm welcome, to choose the destination over anywhere else. It should feel like a place to visit to be refreshed and to relax - but also to be inspired.

Rather than lists of information, the aim should be to curate exciting experiences; to guide the visitor through a stay with a purpose - that of developing their wellbeing; of furthering their interest, skill or education; of connecting with family.



**INTRODUCING
THE VISUAL LANGUAGE**

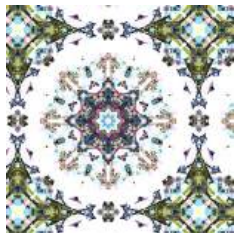
VISUAL LANGUAGE ASSETS OVERVIEW - COLOUR



Lancaster_VL_asset_01.



Lancaster_VL_asset_02.



Lancaster_VL_asset_03.



Lancaster_VL_asset_04.



Lancaster_VL_asset_05.



Lancaster_VL_asset_06.



Lancaster_VL_asset_07.



Lancaster_VL_asset_08.



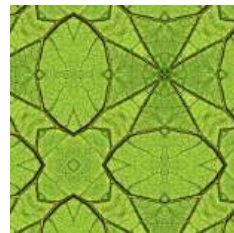
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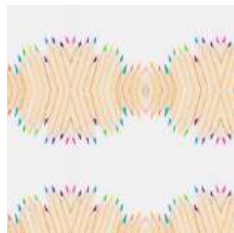
Lancaster_VL_asset_10.



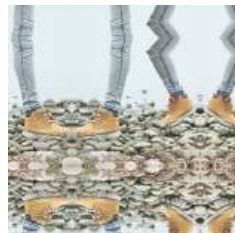
Lancaster_VL_asset_11.



Lancaster_VL_asset_12.



Lancaster_VL_asset_13.



Lancaster_VL_asset_14.



Lancaster_VL_asset_15.



Lancaster_VL_asset_16.



Lancaster_VL_asset_17.



Lancaster_VL_asset_18.



Lancaster_VL_asset_19.



Lancaster_VL_asset_20.



Lancaster_VL_asset_21.



Lancaster_VL_asset_22.

INTRODUCING THE VISUAL LANGUAGE

The visual language has been created as the primary tool and comes in a variety of visual assets. A visual Kaleidoscope approach was chosen to reflect the district's creative modernity and its dynamically connected and unfolding relationships, from city centre to surrounding countryside and coastline. With this method we have developed a variety of assets to also show Lancaster and Morecambe Bay's digital, creative and cultural aspects. It reflects how the area is a changing and enjoyable mixture of experiences.

The visual language cannot be used on another background colour and can only be used on white.
The visual language cannot be used over photography.

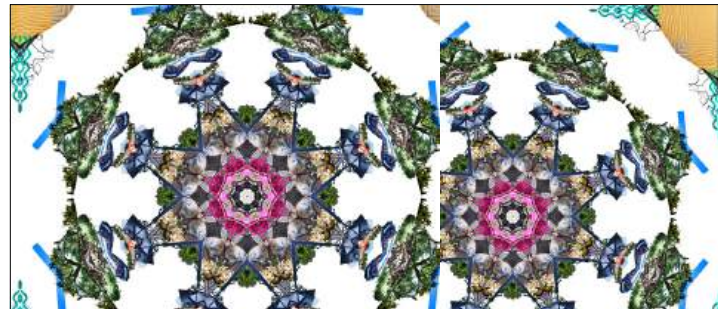
Type can only be typeset along the clear areas of the visual language. Please see examples as a visual reference (p25).

Scale is an important part of applying the visual language. Please do not scale the visual language down to a size where it does not have a key presence on the page or scale up to where only singular parts of the overall form are visible. When the designer is choosing how to crop the visual language they should respect its dynamic attributes and show as much detail as possible.

The visual language can also be tiled ensuring that the join between the language aligns. We recommend this technique for large scale applications of the visual language.



DO NOT skew, compress, rotate or warp the visual language



When tiling the visual language ensure that the language aligns



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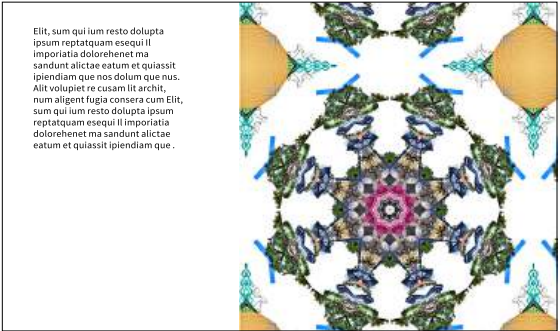
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The visual language can be used in its entirety or positioned, rotated and cropped in a variety of ways. Designers can use multiple visual expressions per individual layout. The visual language can have individual parts masked off to create clear space for typography. The visual language can also be used in hexagons, slices and bars within a layout acting like a texture to complement a page layout. When doing this please choose an appropriate section of the visual language that will adequately fill the bounding shape.

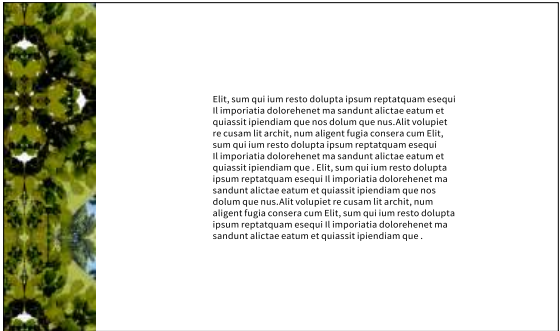
Designers are encouraged to use the kaleidoscope technique to make new visual assets for specific campaigns using existing or new photography, the photography used to create the new visual language assets should all relate to the chosen campaign or theme.



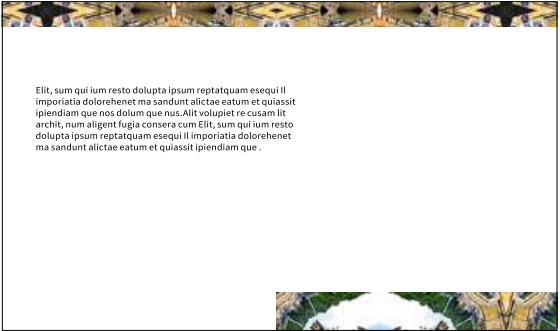
The visual language has been masked to allow for body text



The visual language has been used in full on a spread design akin to how photography is used



The visual language has been used as a bar within the layout, adequately filling up the space



The visual language has been used in strips within the layout, adequately filling up the space



The visual language has been used as square textural accents

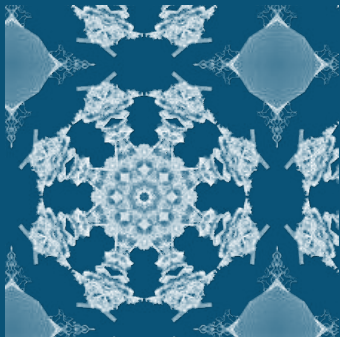


The visual language has been used in hexagons within the layout, multiple visual expressions can be used in this way within one layout

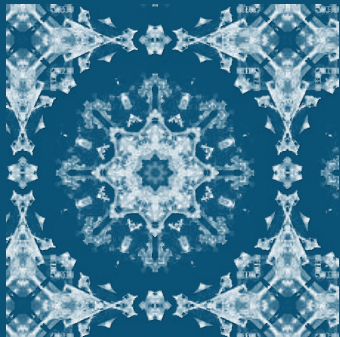


INTRODUCING THE WHITE VISUAL LANGUAGE

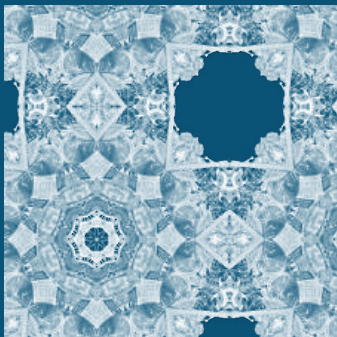
VISUAL LANGUAGE ASSETS OVERVIEW - WHITE



Lancaster_whiteVL_asset_01.



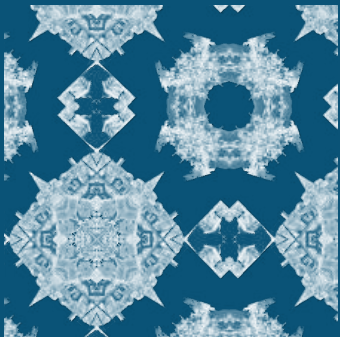
Lancaster_whiteVL_asset_02.



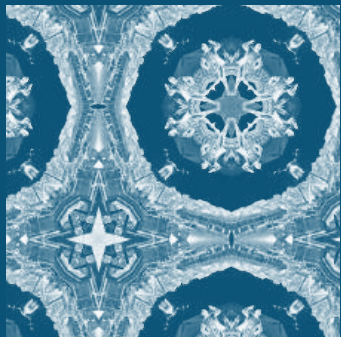
Lancaster_whiteVL_asset_03.



Lancaster_whiteVL_asset_04.



Lancaster_whiteVL_asset_05.



Lancaster_whiteVL_asset_06.

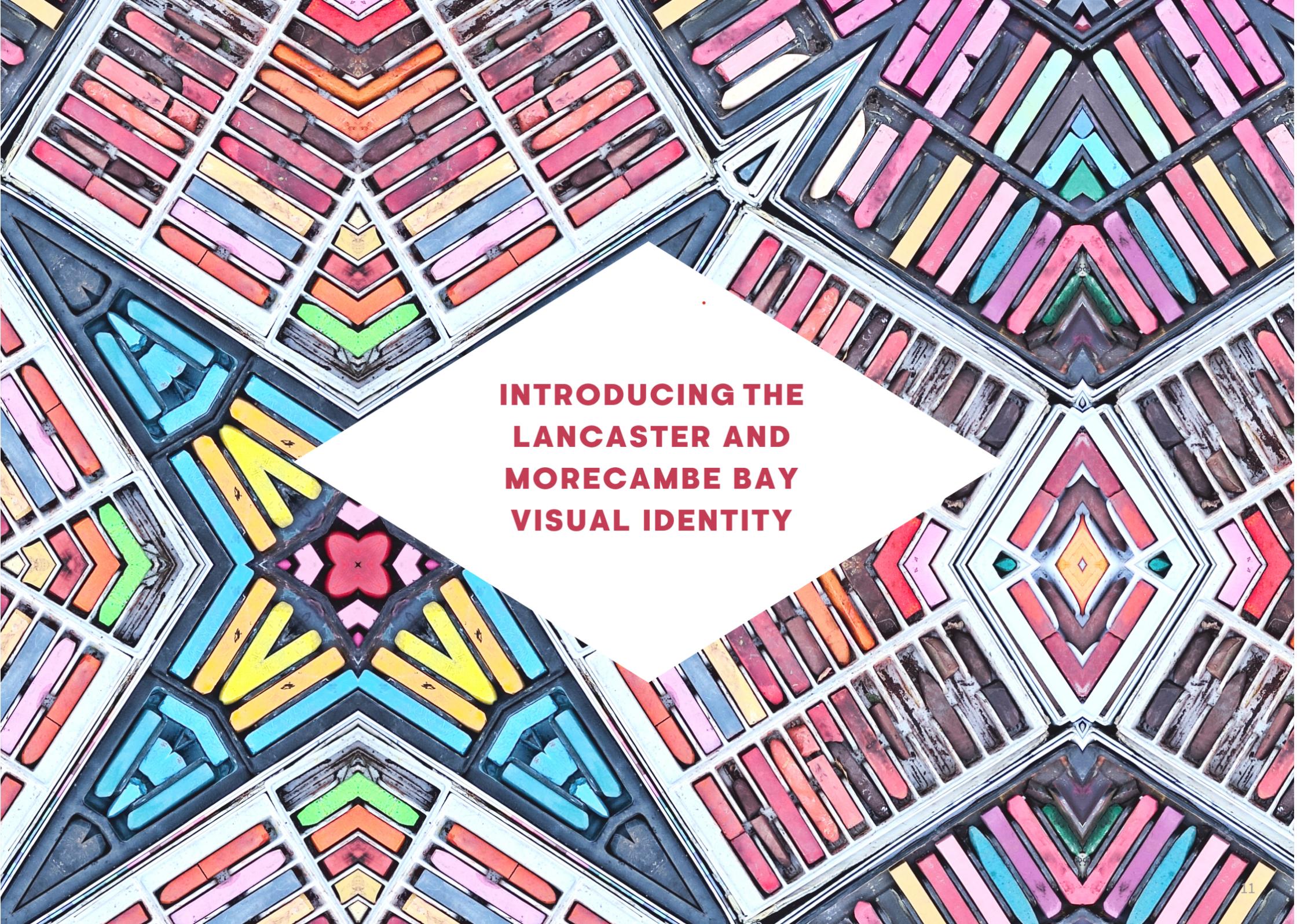
HOW TO USE THE WHITE VISUAL LANGUAGE

The visual language has been supplied in a white out form. This part of the visual language is particularly useful when applying over photography or used, in part, over an output which already has a strong visual presence and a subtler link to Lancaster and Morecambe Bay is required, i.e. association with partner brands.

All rules for the visual language apply to the white visual language unless stated here. The white visual language can be used over any colour from the Lancaster and Morecambe Bay colour palette.

The white visual language has to be used at 30% opacity. Typography can be typeset over the white visual language.

If using the white visual language with partner brands the white language can be used with the partner brands' colour palette.

The background of the slide is a complex, colorful geometric pattern. It consists of various shapes like triangles, diamonds, and chevrons, filled with different colors such as red, orange, yellow, green, blue, and pink. These shapes are arranged in a way that creates a sense of depth and movement, similar to a stained glass window or a mosaic. A large, white, diamond-shaped area is superimposed over the center of the pattern, containing the main title text.

**INTRODUCING THE
LANCASTER AND
MORECAMBE BAY
VISUAL IDENTITY**

THE MAIN VISUAL IDENTITY

The logo consists of the text 'LANCASTER + MORECAMBE BAY' in a bold, sans-serif font. Each letter is filled with a different, vibrant, abstract pattern, creating a colorful and textured effect. The letters are arranged in two lines: 'LANCASTER +' on the top line and 'MORECAMBE BAY' on the bottom line.

The main visual identity: Min. height 15mm.

The main visual identity is used as an alternative to the visual language when a more traditional logo is required. The main visual identity cannot be used over any colour apart from white. The main visual identity cannot be used alongside the visual language. The main visual identity is to be used as a preference over the simplified visual identity (p13) .

The logo consists of the text 'LANCASTER + MORECAMBE BAY' in a bold, sans-serif font. Each letter is filled with a different, grayscale, abstract pattern, creating a textured and monochromatic effect. The letters are arranged in two lines: 'LANCASTER +' on the top line and 'MORECAMBE BAY' on the bottom line.The logo consists of the text 'LANCASTER + MORECAMBE BAY' in a clean, white, sans-serif font. The letters are arranged in two lines: 'LANCASTER +' on the top line and 'MORECAMBE BAY' on the bottom line.

The main visual identity has been supplied in a white out form. As with the white visual language, the white visual identity is useful when used in part over an output which already has a strong visual presence and a subtler link to Lancaster and Morecambe Bay is required. This can also be used as a contemporary watermark. The white visual identity can be used on colours from the colour palette, however, if used with a partner brand then the white visual identity can be used with the partner brands' colour palette.

THE SIMPLIFIED VISUAL IDENTITY

The simplified visual identity can be used alongside the visual language ensuring the clear zone of the visual identity is respected.

The simplified visual identity should only be used when the main visual identity cannot be used, e.g. if the visual identity needs to be embroidered on to a t-shirt or it needs to be reproduced at a small scale.

The simplified visual identity can be used over colours from the Lancaster and Morecambe Bay colour palette ensuring legibility is not affected.

**LANCASTER +
MORECAMBE BAY**

**LANCASTER +
MORECAMBE BAY**

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**LANCASTER +
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**LANCASTER +
MORECAMBE BAY**

The simplified visual identity: Min. height 15mm.



CLEAR ZONE

When using any of the visual identities, please keep a clear area equivalent to the height of the letter 'L' taken from the visual identity. Please see the example above for the correct placement in the clear zone.

This clear zone is applicable to all visual identities.

VISUAL IDENTITY DOS

**LANCASTER +
MORECAMBE BAY**

✓ DO use the main visual identity over a white background

**LANCASTER +
MORECAMBE BAY**

**LANCASTER +
MORECAMBE BAY**

✓ DO use the white visual identity over a colour from the Lancaster colour palette

**LANCASTER +
MORECAMBE BAY**

**LANCASTER +
MORECAMBE BAY**

**LANCASTER +
MORECAMBE BAY**

✓ DO use the simple visual identity over a contrasting colour from the Lancaster colour palette

**LANCASTER +
MORECAMBE BAY**

✓ DO use the white visual identity over photography ensuring the legibility of the visual identity

VISUAL IDENTITY DON'TS

LANCASTER +
MORECAMBE BAY

LANCASTER +
MORECAMBE BAY



DO NOT change the proportions of the visual identity

LANCASTER +
MORECAMBE BAY



DO NOT rotate the visual identity from flat or 90 degrees



DO NOT use the visual identity over images that are too busy

LANCASTER +
MORECAMBE BAY



DO NOT use the main visual identity over a colour

LANCASTER +
MORECAMBE BAY



DO NOT use the simple visual identity over colour that affects legibility

LANCASTER +
MORECAMBE BAY



DO NOT use the white visual identity over a colour that affects legibility

LANCASTER +
MORECAMBE BAY



DO NOT use colours that are not present in the Lancaster colour palette

COLOUR PALETTE

These are the colours of the Lancaster and Morecambe Bay colour palette and no other colours can be used.

We have provided separate colour palettes for screen (RGB), print (CMYK) and spot colour (Pantone) to make sure the colours are represented correctly in all circumstances.

Please use a Contrast Checker such as <https://webaim.org/resources/contrastchecker> to ensure that text can be easily read against a suitably-coloured background.

Pantone	CMYK	RGB
Pantone 7418 C	C:8 M:83 Y:55 K:5	R:213 G:70 B:85
Pantone 7418 C	C:3 M:100 Y:70 K:12	R:213 G:70 B:85
Pantone 7425 C	C:6 M:96 Y:32 K:13	R:195 G:62 B:85
Pantone 2023 C	C:2 M:55 Y:69 K:0	R:240 G:129 B:79
Pantone 137 C	C:0 M:28 Y:87 K:0	R:246 G:161 B:6
Pantone 2400 C	C:80 M:0 Y:49 K:0	R:20 G:167 B:126
Pantone 2255 C	C:43 M:0 Y:49 K:0	R:124 G:173 B:101
Pantone 7475 C	C:69 M:12 Y:30 K:36	R:65 G:95 B:91
Pantone 2226 C	C:61 M:0 Y:15 K:0	R:89 G:168 B:181
Pantone 7469 C	C:100 M:31 Y:8 K:42	R:11 G:84 B:119
Pantone 580 C	C:15 M:0 Y:34 K:0	R:227 G:236 B:180
Pantone 517 C	C:2 M:25 Y:0 K:0	R:251 G:221 B:234
Pantone 371 C	C:50 M:9 Y:96 K:61	R:70 G:89 B:40
Pantone 213 C	C:1 M:92 Y:4 K:0	R:230 G:0 B:126
Pantone 3523 C	C:24 M:84 Y:64 K:49	R:82 G:20 B:17
Pantone 433 C	C:90 M:68 Y:41 K:90	R:30 G:29 B:33

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