



Corporate identity
fundamental elements

The Cittaslow International logo was designed in 2003 by Piergiorgio Maoloni – one of the most important Italian graphic designers who has designed for world-famous brands as well as newspapers and publishers. Today the Cittaslow network has spread throughout the world and our logo, lettering included, is registered as an international trademark. The time has come to produce the first user's manual for the logo, in order to standardise it and to implement a coordinated Cittaslow image worldwide. The logo is our primary means of communication which marks all the information we publish on our principles, actions and projects.

A well-regulated use of the logo and a coordinated image offer significant advantages for the depiction of Cittaslow itself and the services it offers. Assuming of course that users of the logo are aware not only of the cultural and political, but also the economic, roles that they play. The Cittaslow snail that carries an entire town represents a practical philosophy, a way of thinking, a style of life, a particular and determined approach to resolving the problems of urban life and planning.

The rational use of the logo (and therefore of the image of Cittaslow) improves what we display, it aims to reduce or simplify the vast range of signs that swamp us in modern industrial and post-industrial society. Personalisation of a product or service covers the entire area of economic activity in which they are used, engendering a cultural relationship with the user. In thinking about a new policy on branding, Cittaslow certainly does not want to emulate the communication model of some multinational companies, using methods that smack of neo-capitalism. The Association instead proposes the simplest and most logical communication policy, through the use of a coordinated image serving the collective needs of its users.

The problems we face are the pollution that confronts our eyes and the dilution of effective communication.

The coordinated image, often called corporate image or corporate identity, is the image that companies, public bodies and associations present through printed materials and other means of communication, through signs and through their logo.

It has been demonstrated that the value of an image, how long it stays in the mind and how much it can be reinforced, is strongly related to the nature of the subject, the body that publishes the image, and how it operates. In this sense we can say that not only has Cittaslow passed unscathed from its first 12 years of life during the great transformations in the world of communications, but also that the shrewd use of non-communication, in conjunction with campaigns targeted at particular sectors chosen by the executive, have allowed the Association to emerge gradually into the wide world.

From an operational perspective, the coordinated image arises from and is patterned on the logo image and associated script of the Association, and is developed across all its communications. From stationery (many Cittaslow towns have inserted the logo into their letterheads), to the Mayor's business cards, from posters to fliers or banners for events, from street signs to window stickers, etc. Our logo, whose famous snail carries the great weight of the town slowly but over long distances, today identifies us throughout the world. But an image has value if it projects a coordinated and logical expression of the philosophy of the subject. The efficacy of Cittaslow projects and services reminds the beneficiaries (citizens, local administrators, stakeholders, entrepreneurs, etc) of the image of Cittaslow, whether through personal contact or through concrete action.

To continue this project that seeks to defend and to promote the Cittaslow logo, the time has come to define what uses of the logo are forbidden (e.g. the use of other colours, distortions of the image, situations of erroneous use, what not to use the image with, etc). The design aspect deserves a strategic and a more general consideration, for the purposes of promotion but also considering the advantages that Cittaslow can bring to its member towns and communities.

Basic elements

- logo
- script
- institutional colour
- typefaces

Printed materials

Signs

Communications

The logo

Our graphic symbol that nods at the wisdom of our founders and the concept of the good life, inspired by that positive slowness that sets us apart.

The logo must be used according to the rules laid out in this manual.

The value of the logo:

- formal qualities
- integral part of activities
- evocative power
- inerrability
- simplicity of application
- visibility on any surface

The logo is:

- like a seal of guarantee: **never** modified
- a symbol of quality
- a sign of recognition (being a Cittaslow member)

Logo colour positive version



This version of the logo should be used on white or very pale backgrounds. The logo must never be modified nor used with other elements. *The reproduction of the logo must use the official electronic image.*

It is forbidden to use copies taken from the illustrations in this manual.

Logo black, white or grey version



The black and greyscale versions should be used when the only ink colour available is black and it is impossible to use the colour or monochromatic versions.

The white version can be used on backgrounds of very dark colour.



Logo monochromatic version



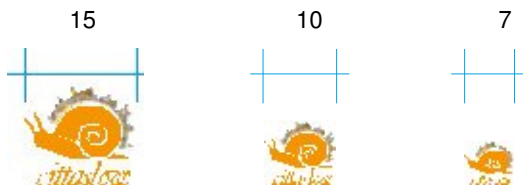
The monochromatic versions of the logo should be used when there is only a single print colour available and it is impossible to use the colour version without prejudicing legibility.

Orange version:
colour of the snail and the logo is:
Pantone 130C
CMYK 0 40 100 0



Grey version:
colour of the snail and the logo is:
Pantone cool grey 7C
CMYK 0 0 0 50

Legibility of the logo



The logo is perfectly legible even on a small scale. However it is never advisable to reduce the image below the size indicated.
(dimensions expressed in millimetres)

The script

The script is the graphic representation of a name, of a signature, with a strong visual impact (note the distinctive typeface of “*cittaslow*”).

Because of its very originality, the script should never be modified, corrected or tampered with using similar typefaces.

Cittaslow has the characteristics of an international logo script and we should protect it and promote it correctly in all the offices and on each occasion and in each place.

When the script is joined to the logo, it tends to boost the emblematic value of the logo, and at the same time to be charged itself with that same value.

The script should be used according to the rules laid out in this manual

The logo and the script are placed in a circle divided into quarters that optimise the proportional relation between the different elements

*The typeface is a modified version of **Adobe Garamond** colour of the snail and the script is: **Pantone 130C**
CMYK 0 40 100 0*



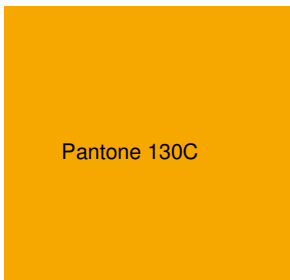
Institutional colour

The colour choice is fundamental. The originality of the choice of a certain shade of orange, strong but calm, communicating dynamism but not straining the nerves, exciting but also down to earth, the colour of ripe grain, the attachment to the soil

There is a technical difficulty – seeking to produce the same shade with different inks or paints, and on different surfaces.

The stylised or designed image is most expressive married to the message that the colour conveys.

The colour chosen for the Cittaslow logo and script is Pantone 130C.



Conversion table

Pantone	130C
CMYK	0 40 100 0
RGB	246 168 0
Web	f6a800

Space around the logo

The visibility of the logo is improved if there is enough space around it. Text and graphics should be placed outside this imaginary frame around it. The space in question should be considered a minimum and, where the possibility exists, can be increased.



The typeface to use for all printed materials and for other forms of communication is Helvetica.

It is a typeface that satisfies all the requirements of legibility, goes well with the logo and is readily available in digital and analogue forms.

It can be used in regular and italic forms.

Helvetica light
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica light italic
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica regular
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica italic
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica medium
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica medium italic
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica bold
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Helvetica bold italic
abcdefghijklmnopqrstuvz
abcdefghijklmnopqrstuvz

Text alignment

When positioning the logo next to text, the page layout criteria illustrated below should be followed.

In this case too, remember to take into account that minimum area of space around the logo which, where the possibility exists, can be increased.

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Printed materials

Printed materials are one of the most important uses of the coordinated image. In 12 years Cittaslow has produced 4 different series of promotional folders, perfecting along the way its image and its power to communicate through text and images. Through its literature the Association speaks to its entire audience, mayors and public administrators, citizens keen to improve the performance of their own communities, the economic and social bodies in the different areas and those persons and bodies concerned with culture. It is often the first impression of the package, of graphics and colours, of logo, message and charm that impresses, or does not impress, the reader.

Great care should be taken in designing other printed materials, whether they are membership certificates (the responsibility of the International Secretariat), letterheads or business cards, as well as the more important promotional initiatives for public events, workshops, exhibitions, hoardings advertising cultural events, etc.

Gadgets

Cittaslow has until now pursued an understated communications policy, made up predominantly of local, and a few but nonetheless important worldwide, initiatives. Largely in Europe (including Turkey) but also in South Korea and California.

Gadgets have always been based on 5 particular themes:

- Symbolic products using recycled raw materials (notepads, pencils, etc)
- Natural products (cotton bags, baseball caps, T-shirts, etc)
- Sustainable technological products (solar key rings)
- Value for money products
- Social control of the producing enterprises

Quality gadgets can be produced in quantity on the basis of a planned theme, the use of the logo being central to it.

We should design those objects that meet the criteria of:

- Practicality
- Value for money
- Efficiency
- Visibility
- Cultural relevance to Cittaslow

Signs

The importance of local creativity in this area (there are numerous artistic representations of the Cittaslow logo in ceramics, plastic, stone, wood, glass, leather and other materials) is well understood. These products are delightful and very welcome, being expressions of profound local character and tangible evidence of the attachment of the communities to Cittaslow. They should not however substitute, but rather complement harmoniously, the regular instruments of coordinated communication.

Particular attention should be paid to signs used for public information points, tourist offices, libraries, kiosks, etc. Road signs merit distinct consideration, given the strategic importance that they have for Cittaslow worldwide.

Let's not forget that, if we counted everyone living in Cittaslow towns, we would be talking about a city of almost 3 million inhabitants. Thinking only of residents, it is of strategic importance to inform everyone who passes the welcome and farewell signs on the edge of town that they live in a Cittaslow town. This serves to continually promote, through images and content, all the diverse projects carried out by Cittaslow.

Some suggestions for road signs according to European UNI regulations (outside Europe there are different and diverse regulations, and road signage ideas will have to be reviewed on a case by case basis).



Transport

All towns have vehicles, for public use or for more technical uses, whether they are cars, buses, lorries, specialist vehicles, etc. It is important to use them as tools of coordinated communication, defining methods and technical formats to use as needed but in sympathy with other means of communication. Each initiative in this area is naturally subject to the local laws and regulations in each country and region.



ADDRESSES