Umeå was the European Capital of Culture 2014. Together with the rest of Europe, Umeå was given the chance to develop and present its cultural life for all of Sweden and the world. A number of associations, organisations and institutions created events that put Umeå on the map, as an obvious cultural city, with a completely unique driving force and spirit.

Through Umeå2014’s window, the enormous creative spirit that exists and that has long been part of Umeå, was brought to light during the capital culture year. Throughout the entire process, from application to execution, communication was characterised by Umeå2014’s core values of co-creation, curiosity and passion. More characteristics were innovation, diversity, development, equality and sustainability.

Umeå2014 was a complex project with multiple parties and co-creative actors, which put special demands on transparency and flexibility. The primary target groups for communication were the inhabitants of Umeå and the potential visitors on a regional, national and international level. Other target groups were project owners, co-creators, partners, sponsors as well as organisations and governmental agencies with ties to the culture capital year. In as the project was a melting pot of multiple interested parties, communication that was consistent, clear and consequent was needed. And as it was to entice participation, it needed to be creative and inspiring.

So in retrospect, Umeå2014’s communication can be summarised as having functioned well. The project’s identity, with its graphic elements ("The Heart", "super graphics" and logotype) as guidelines for the core message, the Sami seasonal cycle and stylized mosaic images provided a strong basis for successful marketing. The identity encompassed the entire project, with all its contrasting cultural expressions, in a flexible but strict format. Umeå2014 succeeded by creating feelings of self-identification while simultaneously conveying many different stories and perspectives.

This manual has functioned as a pedagogic tool chest from which to retrieve colours, styles and inspiration. Now the culture capital year is over and we are putting the manual aside for now. But, we want the heart to live on as a bridge to the future, as a bearer of culture and symbol of creativity, openness and co-creation.

Elisabeth Lind
Head of Communications /Umeå2014 – European Capital of Culture
Umeå2014’s symbol, the red heart, has existed since 2007. Besides it having been an obvious part of the logotype, the heart has been used in all possible situations and forms: as sculptures, seat pads, balloons, hats, pillows, mobiles, candles etc. The heart was even placed with pomp and ceremony in the neighbouring cities of Örnsköldsvik Sundsvall and Skellefteå as an expression of the joint efforts and cooperation focusing on culture. Our wish is for the heart to keep beating, despite Umeå2014 being over.

Who can use the heart?
The heart can be used with cultural expressions of all kinds. By associations, organisations and institutions. By companies, the general public and government agencies. The fundamental purpose has to be to show, promote and strengthen culture. The heart has to be used in a cultural context as a reminder of the culture capital year and that culture is the lifeblood, pulse and oxygen of society’s body.
The heart after 2014

The heart lives on and is free to use for cultural events. The actual logotype and word image are no longer valid.

The heart continues to beat:
The heart as a symbol may continue to be used in a playful manner, in creative variations and contexts.

The word image is no longer used:
It is important that the logotype’s word image no longer be used.
Feel free to use the 2014 heart, even after the culture capital year.

The heart lives on and is free to use for cultural events. The actual logotype and word image are no longer valid.

Note - The symbol must not be distorted or altered.

▼ Use the heart: Examples of variations. The heart may be used as a happy and unique graphic frame in 2014’s spirit. It generally works best if the image is rather simple and does not contain too much white background.
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Do you have any questions that are not answered in this document? Email info@umea2014.se or ring +46 (0)90 16 10 00 and ask to speak to a member of the Umeå2014 team.

The digital original of this document and logos can be downloaded from www.umea2014.se/profil
Culture as our engine!
What we are communicating = Umeå as a unique arena

For many generations, Umeå has been an obvious arena for powerful expression. Here, 130 nationalities have created a home where there is great freedom in expressing views and where broadband speeds are lightning fast. This is also where sharp contrasts meet and become new energy: climate research and queer blogs; autochthonous culture and the latest trends; computer games and football festivals; soft-voiced narrators and hardcore genres... All the foregoing exist side by side and in constant development.

This is because our region likes electric and cross-border meetings. Thus, we are now demonstrating to the whole of Europe that Umeå has exactly the creative and cultural driving forces that the world needs in greater quantities. As a starting point for our demonstration, we have the eight Sámi seasons, thousands of co-creators and the power of our Umeå Culture Zone. Welcome!

Contrasts that enrich

This is how we summarize the possibility of seeing Umeå’s programme for the capital of culture year as an “open co-creativity zone”. The text above also explains why, in all their diversity, the contrasts are being highlighted. Use the text as a source of inspiration and please feel free to copy the entire section.

However, do remember that:
1. We must always be honest, credible and authentic!
2. Avoid expressions such as “up in the north”. They create a feeling of being peripheral. We are now the centre of events!
Invite co-creativity and dialogue
We must be simple, direct and honest in all our communications:

– Express yourself in the same way that you tell interesting things to friends or family members. Respect all types of differences and ensure that your message does not exclude any part of the audience.

– Use simple and correct language. Always give a short summary in English – large parts of Europe are watching us with great interest.

– Invite dialogue and co-creativity as often as you can. Do not hesitate to open up opportunities to, for example, comment on things via the internet. Similarly, make it possible for all your visitors to suggest follow-up actions/events/etc.

Preferably in a large format that attracts attention and throws a spotlight on your activity or reinforces your message, use the supergraphic to highlight contrasts and ideas.
Umeå being chosen as European capital of culture 2014 gives us a fantastic opportunity to show that we are full of surprises and are one step ahead. Together, we are developing a wide and sparkling capital of culture programme that is being constantly updated. With hundreds of projects and thousands of co-creators, we have a lot to tell.

However, capital of culture year is much more than a mass of activities. Our strategic investment in Umeå2014 is also a lever for the municipality’s long-term culture-driven development plan. This stretches all the way to 2050. Capital of culture year is acting as a catalyst in the mobilization of forces that bring about better conditions for realizing our visions and dreams.
The northern region has always been regarded as a borderless country that is the home of the Sámi, the EU’s only autochthonous people. Umeå (Umeå) is a part of Sápmi (the lands inhabited by the Sámi people) and the history, culture, occupations, religion and languages of its indigenous people. We have been inspired by our unique cultural heritage and adopted the eight Sámi seasons as calendar periods in 2014.

These seasons have their own rhythm. They flow from the Sámi’s cultural history and closeness to nature. The seasons affect us as people – variations in weather, variations in mood and variations in what we do with our time. Furthermore, the seasons have their own characters and particularities – just as the activities in our European Capital of Culture year.

The Sámi calendar year is a way of embodying the year’s changes and focusing on what is important in each phase. Thus, we are dividing our capital of culture year into eight themes that provide a solid basis for communications. Each and every one of our activities and their co-creators

Tips! Link communications to the season’s theme.
Example: Early summer is the season of growing. It is when everyone in the region enjoys the sun and all that grows so richly around us. In the programme, it is shown through children, growth, light and song as a hymn in praise of life = the children’s culture festival and the international choir festival, A Choral Midsummer Light’s Dream

▲ Will be replaced as soon as the program is finished
Ubmeje (Umeå) is a part of Sápmi, Lapland, and the indigenous people's history, culture, commerce, religion and language. Umeå2014's programme contained many events with a Sami theme and contribution that provided an opportunity to develop and spread awareness to both the public and the actors. The Sami calendar is divided into eight seasons and as a way of manifesting the Sami dimension, the culture capital year was also divided into eight periods with separate themes and programme content.

The Sami culture was highlighted both nationally and internationally in a unique way in the Swedish context. Just as with the culture capital year's programme, it was important to highlight the Sami culture and thematics in all communications concerning Umeå2014. The Sami perspective would influence image colours, pattern and theme choices.
This is how it all works!
How to use the supergraphic

The above graphical element is our supergraphic. This quadratic shape serves as a stage where the spotlight is thrown on all the activities that Umeå has to offer as the 2014 capital of culture. The shape also links into the Sámi storytelling tradition and, through its resemblance to a speech bubble, expresses the power of narrative. The stylized door at the bottom of the square is open. This is quite simply so that everyone should feel welcome.

Draw inspiration from the sketches under »Example«: These will show you that use of the supergraphic is flexible and that there is great freedom. The idea is that it should be easy to integrate the supergraphic into communications. You are welcome to use it.

However, the supergraphic must never be used alone as the “originator identifier” (i.e. to show who is behind the communication). The originator identifier is the full logo and must always be present in this context.
How to use the supergraphic, cont.

▼ Graphical use: When you are composing a printed publication or a digital copy, the supergraphic can be placed directly on your chosen image.

▼ Photographic use: The supergraphic can be a purely physical part of a motif. In a portrait picture, for example, the main person could hold the supergraphic and, in this way, heighten the viewer’s inquisitiveness. It will be possible to order finished frames from the communications department (NB! individual examples only).

▼ Physical use: The supergraphic can advantageously be used on-site to highlight an object or activity. For example, framing a “speaker’s corner” on a town square would excite the inquisitiveness and interest of passers-by. Such an initiative might also be reported in the media.
All images should bear the stamps of a documentary feel and authenticity. Thus, it is important to attempt to get away from traditional, staged, image-agency pictures.

- Direct expression is more important than technical perfection. Try to capture the moment that shows the nature of the audience or the essence of the place where an event is taking place. Capture the feel of the rehearsal premises or the backstage activity rather than a “correct” image of everyone on the stage.

- Let many people contribute. Whether a picture was taken by a professional newspaper photographer or a teenager with a mobile camera is of minor importance.

- Show interesting contrasts. By capturing “culture shocks” and many different images, we can show the extremes of our range. Together, our images should communicate a feeling of diversity, inquisitiveness and passion.
How to choose images, cont.
The culture capital year was based on Umeå's cultural life and its competent and strong actors. Co-creation was Umeå2014's byword throughout the process and we wanted to promote and bring to light peoples' joint creativity.

It was important to prioritise photographs of people, preferably in action, over images of houses, nature etc. We sought and selected images with “blood, sweat and tears” in order to reflect the human presence. Communicating many peoples’ different facial expressions, looks and feelings was an effective way to depict the force and involvement that were the basis for the culture capital year.
How to choose images. Supplement.
How to use the logo

A red symbol with a specially designed text constitutes the complete logo (and originator identifier) for Umeå – European Capital of Culture 2014. The base variants of this are a horizontal and a vertical representation. These can be used as required and as suitable for the format in question. Preferably, the logos should be used against a light background. No other text than that specially designed and provided may be combined with the symbol. Similarly, the text must never be used alone as the originator identifier.

Vertical logo

Horizontal logo

Vertical black and white logo: If, for technical reasons, the logo cannot be reproduced in colour, a black and white variant may be used.

Horizontal black and white logo: If, for technical reasons, the logo cannot be reproduced in colour, a black and white variant may be used.

To be given the go-ahead, always contact the Umeå2014 team.

Logo against a dark background: The base variant against a light background should be used wherever possible. However, in exceptional cases, the logo can also be used against a dark background and reproduced either in colour with white text or entirely in white. The background should be black. However, the logo can also be reproduced against a dark image where, in the area concerned, the contrasts are not too great.

Minimum dimensions, offset printing: In offset printing, the vertical base variant of the logo must be at least 20 mm and the horizontal variant at least 24 mm.

Minimum dimensions, daily press and screen printing: As daily press and screen printing do not reproduce details with the same clarity as offset printing, the minimum widths are slightly greater (24 and 29 mm respectively).

EU logo: On printed materials and websites, this logo should supplement the originator identifier. It is a guarantee of the EU’s support. It should be considerably smaller than the Umeå2014 logo, but still clear and easy to read.
How to use the logo in conjunction with the supergraphic

- **Inside the supergraphic**
- **Running along the supergraphic**
- **Adjacent to the supergraphic**

In the contexts where we are involved, the logo must always be present as a clear originator identifier. This is to make the general public unambiguously aware of who is behind the communication or the activity in question. In conjunction with the supergraphic, you must always use the horizontal variant of the logo.

As the logo is not integrated with the supergraphic, there is great flexibility as regards where it can be placed.

If it is difficult to place the logo directly adjacent to the supergraphic, you may choose to place it somewhere else in the “total experience”. For example, as the hosts of an exhibition, we might decide to place a sculpture inside a supergraphic. This placement is intended to show that the physical sculpture is part of the artistic expression in an “open co-creativity zone”. In this case, it is enough for the Umeå2014 originator identifier to be shown on the exhibition posters or entry tickets.

See also the pages on co-creators, partners and »Example«.
How to make free decorative use of the symbol

The symbol that is part of the logo can also be used, in creative variants, to highlight the enormous breadth of the capital of culture year’s offerings. When the symbol is used independently as a decorative element, a colour presented in the “Profile colours” section should be the first choice.

NB! – The symbol must never be distorted or changed. Furthermore, because the entire logo is the originator identifier, it must also be present somewhere.

Examples of symbol variants
The symbol may be used as an image frame. However, this generally only works if the image is rather simple and any areas of white it contains are not too large.

If the symbol is used in this way, it should be possible to reproduce it in a relatively large-scale format, e.g. in large advertisements or posters. Nonetheless, please note that the symbol must retain its basic shape.

So that the originator is clearly identified, the full logo must always be present at some other point in the printed matter.

See also »Example« and the section on partners.
The symbol as a decorative element or pattern

Using the symbol as a freestanding decorative element, or repeated in a pattern, helps to reinforce the identity of the originator. However, the symbol must never be used alone as the originator identifier. The originator identifier is the full logo and must always be present in this context.

**Example:** If the symbol is used to form a pattern in a printed publication, the full logo can, for example, be placed on the reverse.

**Exception:** If the symbol is used in, for example, a textile pattern (e.g. as the backdrop for an exhibition stand, etc.), the full logo need not be present. This is because the symbol here has a purely decorative function. In such a context, the originator is clear from other printed materials or signs.
These are our profile colours

Red, blue, green, black and yellow make up our colour palette. Red is the main colour and is, for example, used for the symbol that is part of the logo. Blue, green and black can, for example, be used in freestanding variants of the symbol, texts or backgrounds.

Red: CMYK 15/100/100/0, RGB 210/35/42, PANTONE 1797
Blue: CMYK 100/50/10/0, RGB 0/113/173, PANTONE 301
Green: CMYK 80/0/100/0, RGB 54/162/51, PANTONE 362
Black: CMYK 0/0/0/100, RGB 0/0/0, PANTONE Process Black
Yellow: CMYK 0/15/100/0, RGB 250/201/0, PANTONE 116

The yellow should not be used for text. Its primary use is in tone plates or backgrounds.

The Sámi seasons – colours

<table>
<thead>
<tr>
<th>Pantone</th>
<th>CMYK</th>
<th>RGB</th>
</tr>
</thead>
<tbody>
<tr>
<td>3005 C</td>
<td>100/32/0/0</td>
<td>0/128/196</td>
</tr>
<tr>
<td>320 C</td>
<td>100/0/30/2</td>
<td>0/168/170</td>
</tr>
<tr>
<td>361 C</td>
<td>80/0/98/0</td>
<td>39/165/65</td>
</tr>
<tr>
<td>390 C</td>
<td>31/0/100/3</td>
<td>194/205/31</td>
</tr>
<tr>
<td>7406 C</td>
<td>0/20/100/2</td>
<td>247/194/6</td>
</tr>
<tr>
<td>144 C</td>
<td>0/58/100/0</td>
<td>237/128/28</td>
</tr>
<tr>
<td>1797 C</td>
<td>15/100/100/0</td>
<td>210/35/42</td>
</tr>
<tr>
<td>2587 C</td>
<td>60/71/0/0</td>
<td>126/92/160</td>
</tr>
</tbody>
</table>
These are our typographic fonts

Geometric Slabserif 703 BT Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖabcdefghijklmnopqrstuvwxyzåäö1234567890 + Light Italic

Geometric Slabserif 703 BT Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖabcdefghijklmnopqrstuvwxyzåäö1234567890 + Bold Italic

Geometric Slabserif is to be used in external communications such as information sheets, folders, advertisements and presentations. 703 BT Light is to be used for body text and 703 BT Bold is primarily to be used for headings.

As a substitute font when using Office programs, the more commonly available Century Schoolbook is to be used (if Geometric Slabserif is not available). Century Schoolbook Regular is to be used for body text and Century Schoolbook Bold is primarily to be used for headings.

Century Schoolbook Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖabcdefghijklmnopqrstuvwxyzåäö1234567890 + Italic

Century Schoolbook Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖabcdefghijklmnopqrstuvwxyzåäö1234567890 + Bold Italic
Co-creators and partners with contracts

We are all co-creators!
All co-creators are welcome to use the supergraphic (as a communicative eye-catcher) and the symbol (as a decorative element) in printed materials and physical environments. They quickly indicate that the activity in question is part of an “open co-creativity zone”. However, we are a little more restrictive about who can use our logo. Always ask if you are unsure!

Partners
As a rule, all partners are given exposure at the local event. Exposure is on a specially set aside surface and includes an explanatory text and the Umeå2014 logo as the main originator identifier. Partners with contracts may never put their logos on the supergraphic’s red frame or the red symbol/heart itself. These are reserved exclusively for images, headings and other communications. Our partners with contracts are also mentioned on Umeå2014’s website.

▲ Supergraphic: To attract extra attention and communicate that an activity is part of an “open co-creativity zone”, please feel free to use the supergraphic as an eye-catcher in a physical setting.

▲ Symbol: Using a symbol (in a profile colour) with the specially designed text “Part of the heart” is one way of showing co-creativity. See the examples below.

To be given the go-ahead to use «Part of the heart», always contact the Umeå2014 team.
Partnership logos in collaborations with separate contracts

Along with Riga, Umeå is European Capital of Culture 2014. This fact and the fantastic events that will be held throughout the year offer very many business opportunities for local, regional and national enterprises. In the programme year itself, many more tourists will come to Umeå. Many conferences will also be held and, at the same time, Europe’s eyes will be on the city. Companies and organizations can support Umeå2014 at four different levels. Depending on the type of partnership in question, one of the partnership logos below is to be used in the relevant partner’s communications about the collaboration. These logos must not be modified or cropped. Similarly, no additions may be made.

▲ As a Main Partner, you and your organization support and are a main force behind capital of culture year. Your organization has a major and year-long need to be informed of the offerings in the capital of culture year programme and to seize on the opportunities presented for reinforcing your profile. You can choose the entire programme or selected parts thereof. Exposure rights are to be mapped out when content has been fixed. You have wide scope in influencing content.

▲ As a Partner, you will be collaborating around a season, an event, an activity or a certain theme. In all cases, you and your organization will support and be a force behind the capital of culture year’s goals and strategies. As a Season Partner, you are especially associated with and present in the structuring of a certain season. As a Theme Partner, you choose to profile your enterprise via a certain theme (e.g. eight equal opportunity events in the year, eight sustainability events, eight youth events, eight student events, etc.). You can also choose a special event that you believe in or an activity that you wish to support for a longer period of time.

▲ As an Official Supplier, you contribute to a more cost-efficient capital of culture year. Via your commitment, you reduce the capital of culture year’s budgeted expenses. You and your organization will support and be a force behind the capital of culture year’s goals and strategies. Being a supplier can advantageously be combined with other forms of partnership.

To gain an overview of which rights are offered by the capital of culture year and attach monetary values to these, enterprises can commit at various levels. An enterprise can choose to be a main partner or to commit itself to a special event, season or something else. Depending on the type of partnership in question, one of the partnership logos below is to be used in the partner’s communications about the collaboration. These logos must not be modified or cropped. Similarly, no additions may be made.

At the moment, all programme contents have not yet been finalized. A lot also depends on what you, as a partner, want to fill your collaboration with. The seasons in the programme are being filled out each day and your contribution as a partner may be what enables implementation.
Partnership logos, the 2013 European roadshow ("Caught by [Umeå]") – collaborations with separate contracts

With the emphasis on co-creativity and inquisitiveness, Umeå’s residents are being invited to develop their own ideas and influence the 2014 cultural programme. However, things do not stop there. In a way that no other capital of culture has done before, Umeå2014 is also inviting the whole of Europe to take part in the structuring of Umeå2014. It is doing this via a competition for European co-creativity and a 2013 roadshow, Caught by [Umeå]. The Caught by [Umeå] European roadshow will run throughout September and October 2013. Its aim is to excite inquisitiveness and interest in Umeå’s year as European Capital of Culture (2014).

The project builds on interaction between Umeå and the 8 European cities/countries visited by the roadshow – Copenhagen, Warsaw, Hamburg, Amsterdam, London, Paris, Milan and Barcelona.

As a Caught by [Umeå] partner, we will develop special partnership logos depending on the partnership or sponsorship contract your enterprise chooses. Below, based on our graphics guidelines, there are examples of possible placements for a range of partners.

▲ Examples of originator identifiers when the partner’s logo is combined with elements of the partnership logo for the 2013 European roadshow. If the partner so wishes, the partnership logo can also be combined with the EU’s official capital of culture logo.
**Partnership logos, application**

▲ Example of an originator identifier where the partner’s logo is combined with a partnership logo and the EU’s official capital of culture logo. If the partner so wishes, the partnership logo can also be combined with the EU’s official capital of culture logo.

▲ Example of the partner’s logo combined with a partnership logo, but without the EU’s official capital of culture logo.

▲ Minimum dimensions: In offset printing, the partnership logos must be at least 24 mm wide. For daily press and screen printing, the minimum width is 29 mm.
Be inspired!
A gigantic supergraphic communicating that something exciting is happening in this “open co-creativity zone”. The red line also serves as a red carpet. The Umeå2014 originator identifier can be seen on the curved façade.
The supergraphic can also be used as a speech bubble. One example would be the provision of interesting facts on smartphones that have an augmented reality app – an idea under development!
A possible variant when Umeå activities make guest appearances in other towns (Malmö in this case). It is possible to play around with the supergraphic and, as here, have it continue up the façade. Note that the originator, Umeå2014, is once again extremely clear.
Example

An activity at Stockholm’s Kulturhuset where a “piece of Västerbotten” is being set up in one of the city’s squares (Sergels Torg). The use of birches is due to the association with Umeå and the sharp contrast they provide against the concrete!
The above graphical element is our supergraphic. This quadratic shape serves as a stage where the spotlight is thrown on all the activities that Umeå has to offer as the 2014 capital of culture. The shape also links into the Sámi storytelling tradition and, through its resemblance to a speech bubble, expresses the power of narrative. Quite simply so that everyone should feel welcome, the stylized door at the bottom of the square is open. This is an “open creativity zone” – come in!

With a view to increasing the impact and framing the “event hub” and ice cubes in each city visited in September and October 2013, the supergraphic will be used physically throughout the Caught by [Umeå] European roadshow.
Do not hesitate to play around with various image solutions on websites. The supergraphic ensures instant recognition. It can simply frame highlights in an “open co-creativity zone” or become a part of the image in question.
A banner on Swedish State Railways’ website can be made even more eye-catching using the supergraphic.

Be a cultural backpacker and experience northern contrasts!

Read more here.
Partners such as the Swedish Institute in Paris can use the supergraphic and logo on their websites in connection with exhibitions and events.
Vi stöttar din idé!


Nyfikenhet, passion och medskapande


Vill du också vara med på resan? Läs mer på www.umea2014.se

Curiosity and passion.

Umeå is a place where different worlds meet and cultures from around the globe are represented. It is a city of contrasts – with long, warm, bright summer nights and dark, cold Nordic winters. These dynamics are also reflected in Umeå's vibrant cultural life. Here you can find everything from opera to punk and the culture of an indigenous people, the Sami, that makes an exciting impression. Between the 5th and 8th of May you can experience Umeå's brilliance at the exuberant MADE festival that offers world class Music, Art, Dance Etc. We promise to make you very welcome!

www.visitumea.se

The season of awakening, early spring, is one of the eight seasons in northern sweden. Here some members of the NorrlandsOperan's symphony Orchestra are enjoying the sun during a break from rehearsals of Hans Werner Henze's "Requiem", which they will be performing at the MADE festival in may.

Would you like a Cultural Boost?

We support your idea!

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore.

Small advertisements without the supergraphic - it is optional.
Speltillfällen för lokala talanger


Satsningen är till för de som normalt inte har resurser att genomföra arrangemang.

Läs mer på www.umea2014.se

Small advertisements with the supergraphic as a frame – note that co-organizers have added their logos to the Umeå2014 logo in the advertisement on the right.
Brochures and flyers with or without the supergraphic’s various formats, but always with the logo as a clear originator identifier.
Office stationery: business cards and headed paper

**A4 headed paper**
**A5 headed paper**
**Double-sided business card, 55 x 85 mm**

Margins for headed paper and envelopes (detail drawing, scale 1:1).

Business card margins, front and back (scale 1:1).
Office stationery: envelopes

C5 envelope
Digital presentations are to be created in the “graphical spirit” of the example given below. If Geometric Slabserif (our profile font) is not available, use Century Schoolbook as a replacement. The basic layout rules are that texts are to be aligned to the left throughout and are to make little use of a bold font.

A PowerPoint template can be downloaded from www.umea2014.se/profil.
The European Capital of Culture is an annual event of the European Union. The aim is to highlight the richness and diversity of European cultures and to promote greater mutual understanding between European citizens. The program of a European Capital of Culture will last for one year. Umeå gets the unique opportunity to let the world know what it is good at. This obviously leaves marks behind and carries on. Into the future...

All profile products can be found at www.umea2104.se/profil
A grid is a system for creating consequent and strong layout. The grid line guides for Umeå2014 were constructed as needed to create a clear, recognizable, flexible and economic layout. They served as a template for placing text and images in accordance with the underlying linear system.

In as a large portion of the image material came from project owners and had diverse expressions, a grid was created that enabled a design with a mosaic-like image field. The whole became greater than the parts.

The grid system for Umeå2014 was used for most of the communication that occurred during the culture capital year. A similar grid was the basis for the website.