3 DESIGN SYSTEM

INTRODUCTION

Our communications are the sum of many unique parts.

We want customers to clearly recognise us in the market place and the elements that make up our visual toolkit help build our unique brand look and feel.

3.1 KIT OF PARTS

USING OUR KIT OF PARTS

Our brand identity elements (e.g. our brandmark, colour palette, typeface, etc) act as an ownable "kit of parts" that combine to create a recognisable and unique brand through our Design System.

Details on all of these elements are in Section 2: Brand Identity.

BRANDMARKS & STRAPLINE
See Section 2.2 - 2.5

ESB — Energy for generations

ESB NETWORKS   ESB INTERNATIONAL

ENERGY WAVE
See Section 2.6

COLOUR PALETTE
See Section 2.7

TYPOGRAPHY
See Section 2.8

AaBbCc 123

AaBbCc 123

TONE OF VOICE
See Section 2.9

" How we speak and write "
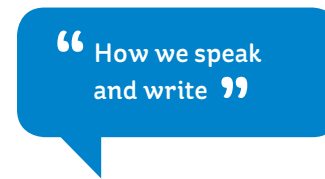
PHOTOGRAPHY
See Section 2.10
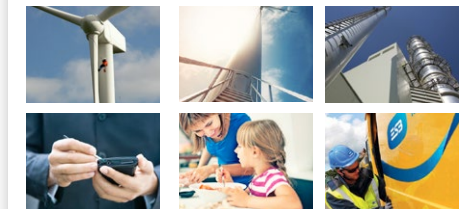
ILLUSTRATION
See Section 2.11
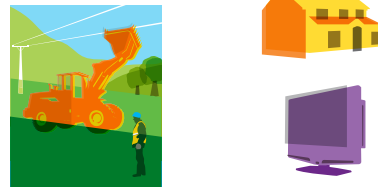
PATTERNS
See Section 2.12
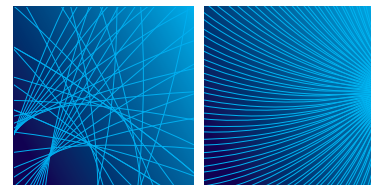
ICONS
See Section 2.13

INFORMATION GRAPHICS
See Section 2.14

85%

75%

80%
Lorem ipsum dits amet, consectetuer adipiscing sed diam nibh euismod
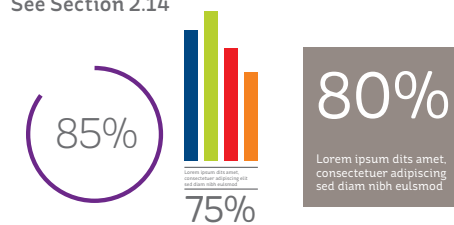
OUR ENERGY WAVE

The Energy Wave is an integral part of our design system and gives us an ownable and unique visual element to help make our communications consistent and recognisible.

TWO VERSIONS OF THE ENERGY WAVE

Due to the requirements of various sizes and formats there are two versions of the Energy Wave (see opposite).

These are the only versions to be used and have been created as master artworks for use across print and digital media.

CREATING A SINGLE COLOUR WAVE

A Single Colour Wave can be created by using the *White Mask Wave* (which is part of the master artworks). It is primarily intended for use on document covers and templates for *internal audiences only*. It can be used on internal spreads of customer facing communications. Because it is primarily intended for an internal audience, please see Section 4.1: Internal Communications for full details.

*PLEASE NOTE

Remember to always use the Master Energy Wave as a first option and only revert to the Shallow Energy Wave if the format or content dictates a change.

MASTER ENERGY WAVE
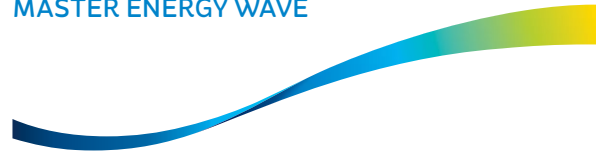
This is the **preferred version** to be used as often as possible and is suitable for:

• Most print formats (portrait and landscape)
• Environments
• Vehicle livery
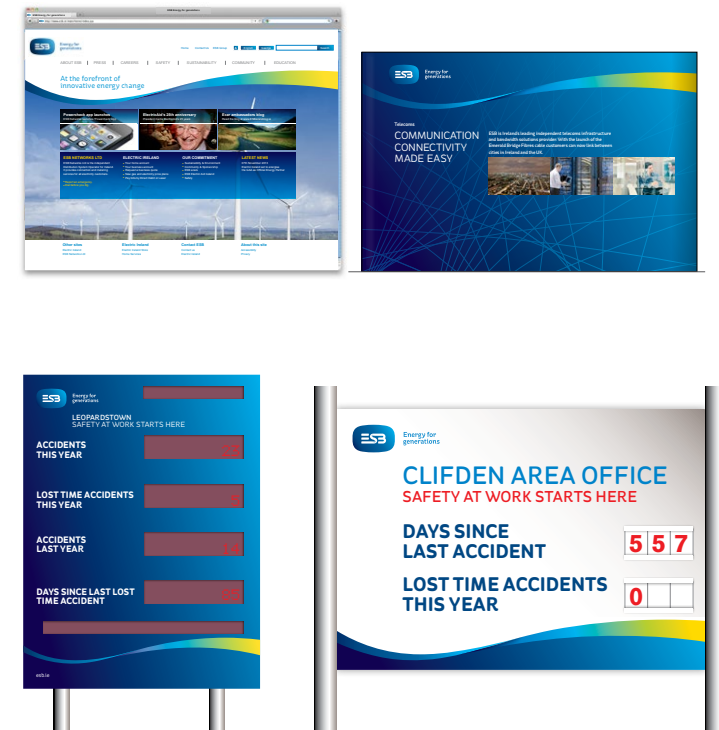• Certain online/digital

Examples using the Master Energy Wave

SHALLOW ENERGY WAVE

This is the **secondary version** for use on specific (often landscape) formats such as:

• Online/digital where vertical space is limited
• Wide exhibition stands
• Certain advertising formats
• Items with heavy information content such as signage or information sheets

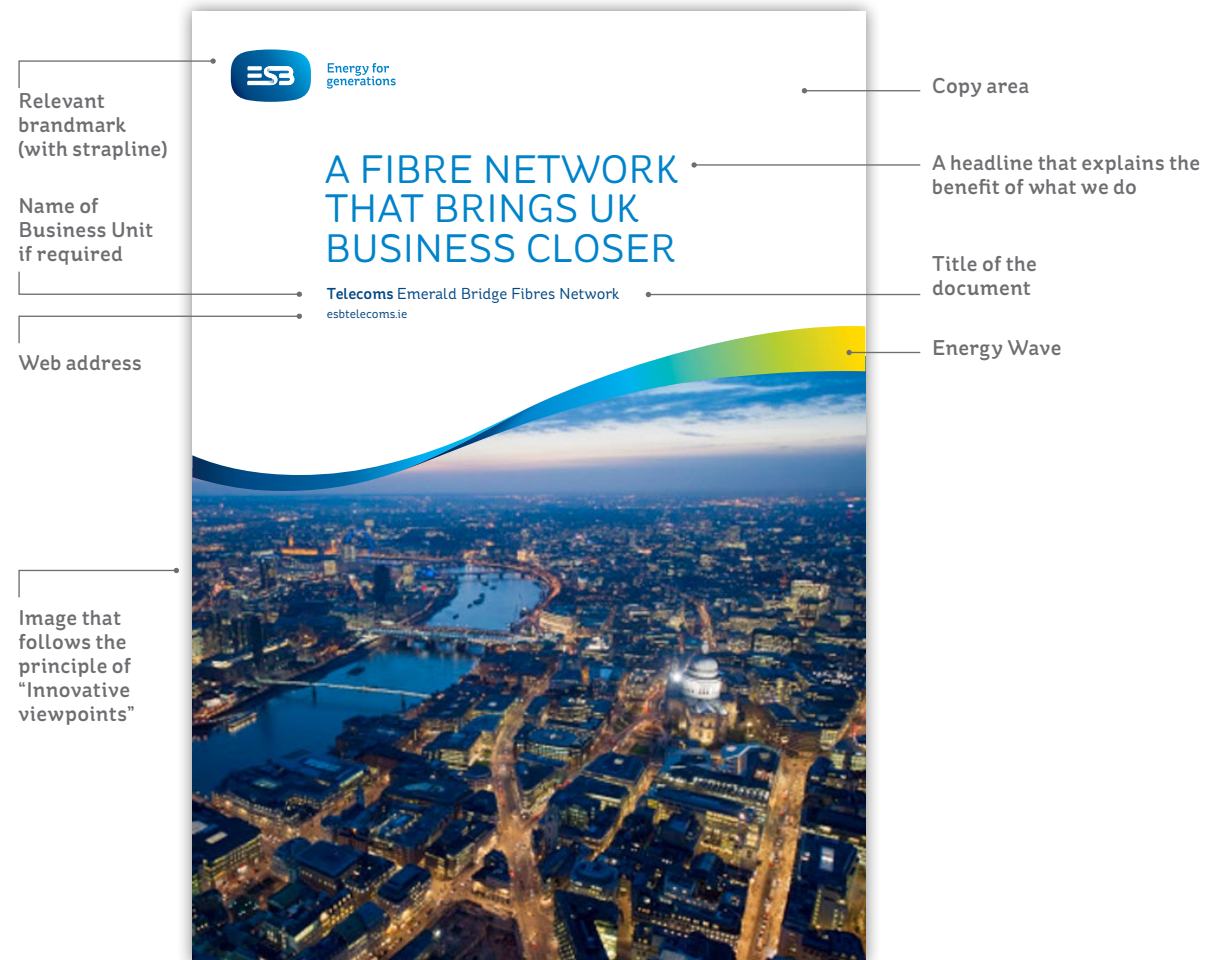Examples using the Shallow Energy Wave

3.3 DESIGN AND LAYOUT OVERVIEW

THE ENERGY WAVE PLAYS A KEY ROLE IN HOW WE WILL LOOK

All of our brand elements come together around the Energy Wave as shown in this example, to make our communications consistent, relevant, credible and engaging.

The principle of design layout is based around the placement of the Energy Wave to create a distinct area for:

• The ESB brandmark

• The headline

• The Business Unit name (if necessary)

• The document's title

• The relevant web address

Relevant brandmark (with strapline)

Name of Business Unit if required

Web address

Image that follows the principle of "Innovative viewpoints"

Copy area

A headline that explains the benefit of what we do

Title of the document

Energy Wave

ESB Energy for generations

A FIBRE NETWORK THAT BRINGS UK BUSINESS CLOSER

Telecoms Emerald Bridge Fibres Network
esbtelecoms.ie

3.4 DESIGN AND LAYOUT OPTIONS
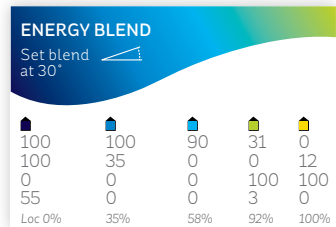
OPTIONS ON CONTENT

The design system allows for a selection of layout options based around the Energy Wave and choice of background or image:

1 Overview of layout styles
- White top, image under Energy Wave
- White top, Blue Blend under Energy Wave*
- Full Blue Blend background behind Energy Wave*

2 Treatment of headline text

Headlines can be filled with the Energy Blend colour. Do not use this colour blend for any other purpose. Ensure all colours of the blend are visible in the text.
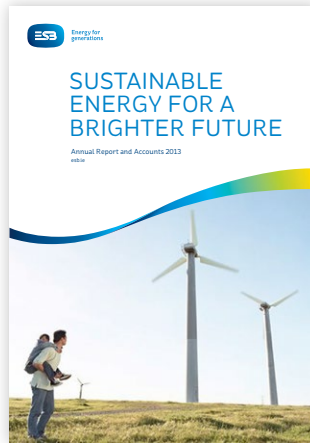
ENERGY BLEND
Set blend at 30°

100	100	90	31	0
100	35	0	0	12
0	0	0	100	100
55	0	0	3	0
Loc 0%	35%	58%	92%	100%

3 Content heavy styles

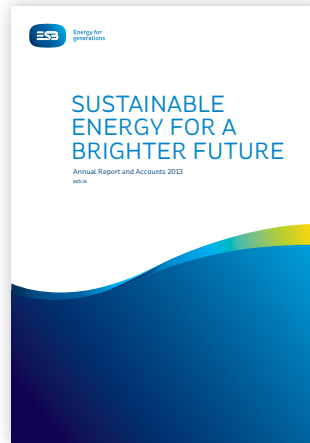There are options on how to treat content heavy communications (press advertising, information sheets etc).
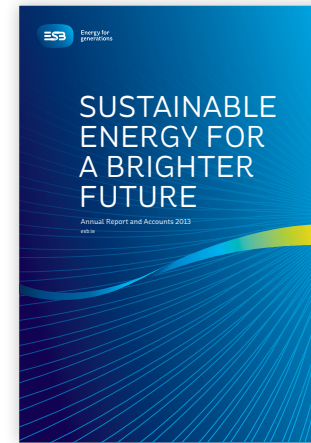
1 Overview of layout styles

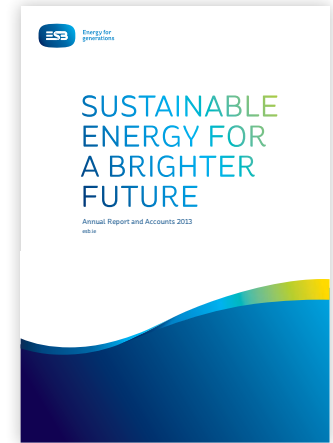**Cover with image in lower section**

Cover with Blue Blend in lower section

Cover with full page Blue Blend
The Blue Blend on a full portrait page should be set at 15° to ensure there is sufficient dark blue behind the brandmark.

2 Colouring text

Using Energy Blend in headline
Large headlines (only) can be filled with a full Energy Blend colour, especially when there is no image.

3 Content heavy styles

All text can sit above Energy Wave

Aligning text to brandmark
On narrow (or other space restrictive) formats it is possible to align text with the edge of the "E" inside the brandmark.

Text over an image
Text can sit over an image, provided it has a suitable 'text safe area'.

Two column layout
Shorter column widths help readability and can help fit in more text than a single column layout.

3.5 STEP BY STEP GUIDE

1 PLACING THE BRANDMARK

The ESB brandmark governs the positioning of all text on the covers of our print communications.

The brandmark is placed at a particular size depending on the document size (see table). From this, "X" is calculated from the height of the letter "E" in the brandmark. "X" is then used as a spacing device for most elements on the page.

2 PLACING TEXT

Headlines are set in St Ryde all caps using Regular or Light font weights in Corporate Blue. Align to the Strapline/Sub-brand.

Type size can vary depending on length of copy and impact required.

Busines Unit and Document title are in St Ryde Medium and Regular (upper lower case) and in Night Blue.
Size guide: 14pt on an A4 document.

3 PLACING THE ENERGY WAVE

When setting up a cover or artwork page, divide it vertically into 8. Use the resulting guides to select a position for the Energy Wave (using its top edge to align).

4 GUIDES AND MASK FOR ENERGY WAVE

Energy Wave artworks have built-in guides to help placement when print bleed is required.

Energy Wave files with "Mask" in their name contain a ready made white shape that masks out any image or coloured box placed behind it. The no-mask version is for designs that feature the full page Blue Blend.
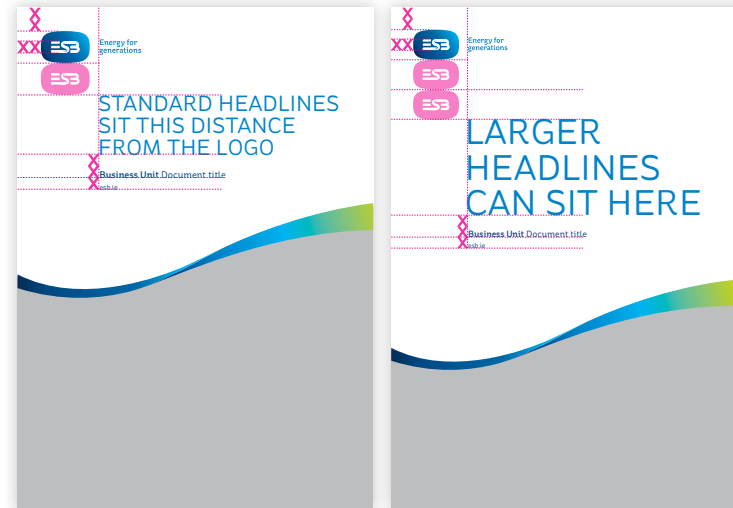
1 Placing the brandmark

width

Using brandmark measurements

FORMAT	BRANDMARK	SIZE OF 'X'
DL	17mm wide	4mm
A5	20mm wide	5mm
A4	25mm wide	6mm
A3	34mm wide	8mm
A2	43mm wide	10mm

Recommended sizes for brandmark

2 Placing text (relative to the brandmark)

STANDARD HEADLINES SIT THIS DISTANCE FROM THE LOGO

Business Unit Document title

LARGER HEADLINES CAN SIT HERE

Business Unit Document title
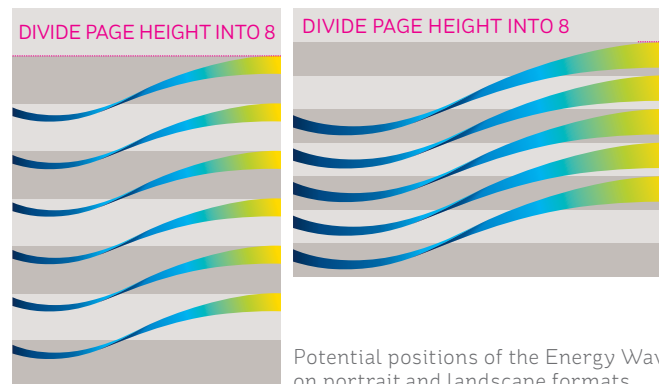
Examples of headline

***PLEASE NOTE**

Our headline text uses all caps to give our messages authority and confidence.

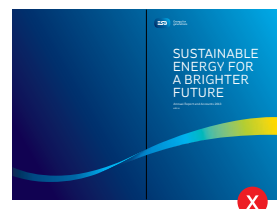As a guide use the *same leading as the type size* to avoid gaps:

HEADLINE LEADING SAME ✅

HEADLINE LEADING AUTO ❌

3 Placing the Energy Wave

DIVIDE PAGE HEIGHT INTO 8

DIVIDE PAGE HEIGHT INTO 8

Potential positions of the Energy Wave on portrait and landscape formats.

SUSTAINABLE ENERGY FOR A BRIGHTER FUTURE

Please note Do not place the Energy Wave so that it stretches onto the back cover of a document. When closed only a portion of the wave is visible and the Blue Blend will not sit correctly behind the brandmark.
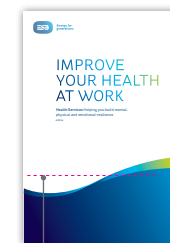
4 Guides and Mask for Energy Wave
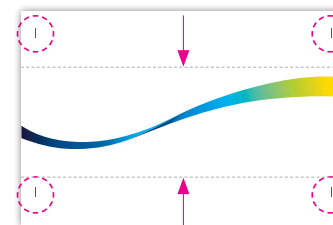
Align the guides with the width of the document, then "pull in" the box frame to hide the guides.

BRINGING UK BUSINESS CLOSER

White mask for white-top covers.

IMPROVE YOUR HEALTH AT WORK

With a white top cover, align Blue Blend box with top of the wave.

ENERGY FOR CONNECTING YOU 24/7
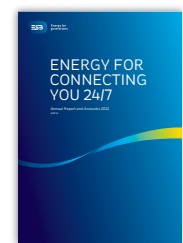
No mask for full page Blue Blend.

3.6 BROCHURES & LEAFLETS

1 ACHIEVING VISUAL CONSISTENCY

As a unified business our goal as a brand is to have a consistent look and feel across all of our printed communications.

Our external audiences will experience more than one communication from us and we must ensure our visual approach not only informs and engages, but is also consistently applied so that they are clear the communication came from ESB.

2 FLEXIBILTY ACROSS FORMATS

Formats and sizes will vary but the design system's Kit of Parts can adapt to fit a wide range of sizes and formats.
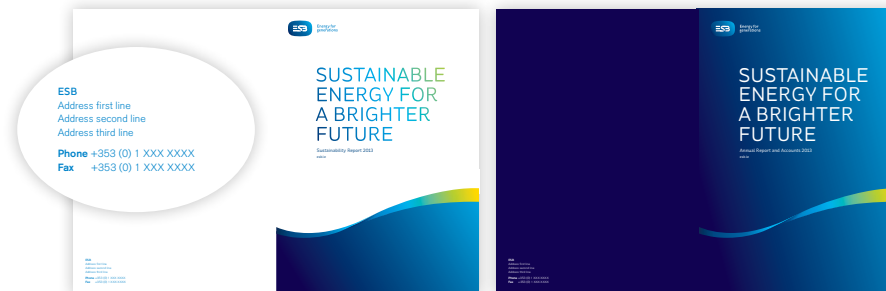
3 BACK COVERS

Back covers of documents with white top covers should be white. If the cover uses the full Blue Blend, the back cover should be solid Deep Blue as this matches the darkest part of the Blue Blend. See Section 2.7: Colour Palette for full colour breakdown.

The address should be set in the bottom left corner and there is no need to repeat the brandmark on the back.

---

*PLEASE NOTE

Formats

Please keep printed communications on standard size formats (A-size, DL, etc) wherever possible to help consistency and cost effectiveness. Square formats should be based on an A-size measurement and bespoke formats should only be used if there is a valid tactical reason.

---

1 Visual consistency

2 Flexibilty across formats

3 Back covers

White back cover if white top on the front.

Deep Blue back cover if full Blue Blend used on the front.

Red for Safety

Red can be used to highlight a safety/warning message.
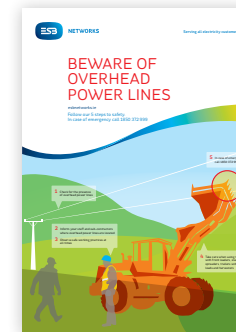
3.6 BROCHURES & LEAFLETS

LAYING OUT INTERNAL SPREADS

All layouts should work on the principle that we want the customer to understand the content easily with clear signposting of key points.

There is no single style but the layouts should be easy to read, make use of white space wherever possible and use considered typography and grid layout.

Body copy

Introduction and highlighted copy can be set in St Ryde. Normal body copy is set in Akzidenz Grotesk regular Cool Grey (70% black).

Text heavy pages

Two or three column text is a more efficient use of space for heavy content pieces.

Use a variety of column widths to help create different levels of information.

Highlighted copy

Using coloured text or blocks of colour to highlight or summarise key points.

Large introduction copy can be coloured with the Blue Blend.

Information graphics

Boxes and header graphics should be sharp edged (do not use rounded corners) and all charts and tables should be simple and informative, using flat colours. For more detail see Section 2.14.

Imagery

Strong imagery should complement the layout with full bleed images being particularly effective.

3.7 ADVERTISING PRESS AND OUTDOOR

BRANDMARK AND 'X' SIZES

Sizes will vary depending on the publication but as a guide for standard newspaper sizes use the table below for brandmark size. If the advert sits outside these sizes, use the nearest appropriate 'A' size. Build the layout from this following the system as explained in Section 3: Step by Step Guide.

BROADSHEET	BRANDMARK	SIZE OF 'X'
Full page	30mm wide	12mm
Half page	21.5mm	8mm
Quarter page	18mm	7mm
2 column	13.5mm	5mm
COMPACT	**BRANDMARK**	**SIZE OF 'X'**
Full page	25mm	10mm
Half page	18mm	7mm
Quarter page	13.5mm	5mm
2 column	13.5mm	5mm

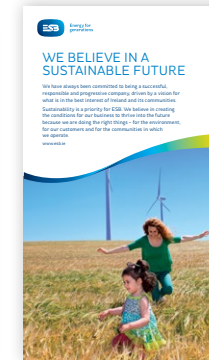| OUTDOOR	BRANDMARK	SIZE OF 'X'
6 sheet	158mm wide	38mm
48 sheet	505mm wide	120mm
96 sheet	750mm wide	180mm

BRANDMARK POSITION

'X' guide options for positioning brandmark on top left of page.
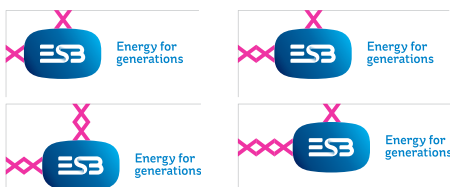
Full page

Half page

Quarter page

2 column

6 sheet

48 sheet

96 sheet

Crop guide for Energy Wave on extreme landscape formats
Ensure the Energy Wave is placed at the correct full width before cropping.

3.7 **ADVERTISING** PRESS

TEXT HEAVY LAYOUTS

The examples opposite show how the design system's layout options (see Section 3.4) can be applied to various page formats.

There are options on text alignment and placement (above or below the wave, over the image if suitable) and patterns can be used in the background.

The Blue Blend can be used as a background but text must be at a legible size.

Text heavy layout variations

Text over an image
Text can sit over an image, provided it has a suitable 'text safe area'.

3.7 ADVERTISING OUTDOOR

ALTERNATIVE OUTDOOR LAYOUTS

These examples show that the design system as applied to outdoor advertising, can be amended to help with the specific issue of how posters are viewed from a distance.

BRANDMARK AT FOOT OF PAGE

As an option, the brandmark can be positioned at the bottom right corner. *This is only recommended on outdoor formats* that are viewed from a distance and preferably when using an image that can hold the text.

If the poster is text only, the blue blend can be applied in the top section.

MASKING THE ENERGY WAVE

In order to achieve this, the supplied white mask version of the Energy Wave would need to be amended to create a white area below for the brandmark.

BRANDMARK POSITION

'X' guide options for positioning brandmark on botom right of page.

WE BELIEVE IN A SUSTAINABLE FUTURE

Call to action
esb.ie

TEXT ONLY ADVERT HERE

Call to action
esb.ie

TEXT ONLY ADVERT HERE

Call to action
esb.ie

WE BELIEVE IN A SUSTAINABLE FUTURE

Call to action can go here   esb.ie
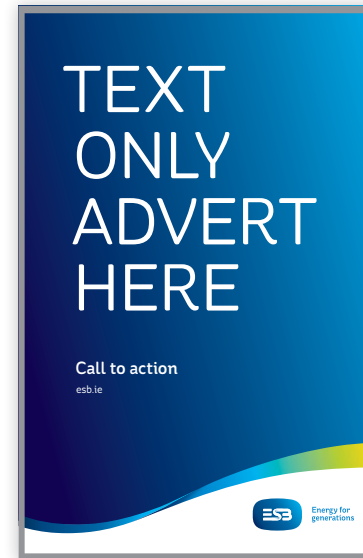
Placing the brandmark in the bottom right corner is an exception for outdoor advertising and is not recommended in press.

WE BELIEVE IN A SUSTAINABLE FUTURE

Call to action can go here

esb.ie

3.8 DIGITAL BRANDING

OVERVIEW

Consistent and coordinated use of the ESB brand on websites, in digital communications and social media is essential to preserve and enhance the ESB reputation and bring our promise of "energy for generations" to life. Just as for print collateral, ESB has developed brand guidelines for digital media. But due to the nature of this environment,where extreme formats and limited space is commonplace, the application of some of our core brand elements differs from our printed communications.

VISUAL CONTINUITY

Our digital brand guidelines and rules are *flexible* enough for designers to be creative but rigid enough to keep the brand easily recognisable.

Occasionally situations will call for rules to be bent, but never broken. **Continuity is key**, especially if you need the brand to breathe and extend across multiple media.

VISION, VALUES, REPUTATION AND ATTRIBUTES

Make sure that any digital communications do not undermine the ESB vision:

To be Ireland's foremost energy company competing successfully in the all islands market.

our ESB values 'FIRST':

For safety
Integrity and respect
Reliable and competitive service
Sustainable innovation
Teamwork

or counter the desired ESB reputation and brand attributes:

We are customer oriented
We have size and strength
We are unified and one
We are ambitious and agile
We are wise and forward looking
We are modern and growing
We are ambitious and agile

ACCESSIBILTY

We are committed to creating a digital presence that is accessible, relevant and appealing to all. To that end we strive for our digital communications to reach a W3C AA rating. In order to achieve this high level of accessibility we must always be mindful of how we use our core assets, in particular colour and typography.

3.8 DIGITAL BRANDING KIT OF PARTS

KIT OF PARTS FOR DIGITAL

The focus of these guidelines is to offer guidance in managing our core identity elements in the digital environment.

Details on all of these elements are in Section 2: Brand Identity.

In order to create a level of flexibility and to best serve a variety of digital formats and applications, these assets can be configured in a number of different ways.

IDENTITY ELEMENTS ADDRESSED IN GUIDELINES FOR DIGITAL

1. Brandmarks and strapline
2. Colours
3. Energy Wave
4. Typography
5. Tone of Voice and disclaimers
6. Imagery and motion

*PLEASE NOTE

Many of the non-digital examples shown in the overall brand guidelines will also help provide direction and guidance on how to apply the full Kit of Parts with consistency and flexibility. For example; the *icons and information graphics* can also be adapted for use in the digital environment.

BRANDMARKS & STRAPLINE

ESB Energy for generations

ESB NETWORKS   ESB INTERNATIONAL

COLOURS

ENERGY WAVE

TYPOGRAPHY

AaBbCc 123

AaBbCc 123

TONE OF VOICE

" How we speak and write "

IMAGERY AND MOTION

3.8 DIGITAL BRANDING BRANDMARKS AND COLOURS

1 BRANDMARKS

The brandmark with strapline is the preferred version for use in digital applications. It can be used in its stacked version as some digital formats have restricted width.

In social media applications, the brandmark with strapline may become too small to read (e.g. when it appears in a live feed) and minimise its impact and so the version without a strapline can be used.

The sub brands use their brandmarks in the same way but will appear smaller in certain social media applications due to the restrictions of these formats.

2 STRAPLINE

If the brandmark without a strapline has been used, it is important to try and include the strapline somewhere else on the application. In social media the strapline can be incorporated into an image in the profile page.

3 COLOURS

Please see Section 2.7 Colour Palette for a full breakdown of all colour types (including Pantone, and CMYK).

The breakdowns shown here are for RGB and Web. Not all of our colour palette will comply with the W3C compliance but certain colours that don't comply on their own (e.g. Warm Yellow) do comply in combination with another compliant colour.

The Blue Blend can be set to run at 90° if the format is very narrow.

1 Brandmark variations

ESB brandmark with strapline
Preferred version.

ESB brandmark with stacked strapline
For use on narrower formats.

ESB brandmark without strapline
When the strapline will be illegible at small sizes (such as favicons and social media profile images).
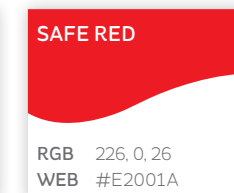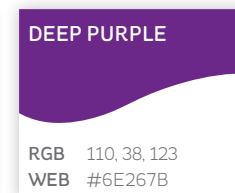

ESB sub brands
ESB International and ESB Networks should use their stacked versions for social media profile images.

2 Strapline in social media

ESB – Energy for generations
May 29

3 Colours

WCAG 2 AA compliant colours from our palette

CORPORATE BLUE	NIGHT BLUE	COOL GREY (For body copy)	BLUE BLEND Can be set at 30° or 15° or 90°
RGB 70, 123, 188 WEB #0076B7	RGB 0, 60, 113 WEB #003C71	RGB 99, 102, 106 WEB #63666A	Loc 12% DEEP BLUE BRIGHT BLUE

DEEP BLUE	DEEP PURPLE	DEEP PINK	SAFE RED
RGB 13, 19, 79 WEB #111C2D	RGB 110, 38, 123 WEB #6E267B	RGB 163, 0, 80 WEB #A30050	RGB 226, 0, 26 WEB #E2001A
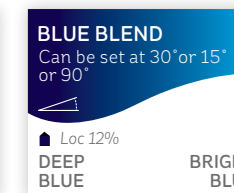
WCAG 2 AA compliant colour combinations

WARM YELLOW ON NIGHT BLUE

NIGHT BLUE ON WARM YELLOW

DEEP BLUE ON LIGHT GREEN

WCAG 2 AA NON-COMPLIANT colours from our palette

BRIGHT BLUE	BRIGHT EMERALD	BRIGHT GREEN	BRIGHT ORANGE	LIGHT GREEN	WARM YELLOW
RGB 0, 159, 223 WEB #009FDF	RGB 0, 165, 153 WEB #00A599	RGB 88, 166, 24 WEB #58A618	RGB 233, 131, 0 WEB #E98300	RGB 182, 191, 0 WEB #B6BF00	RGB 255, 214, 0 WEB #FFCD00
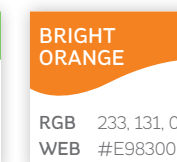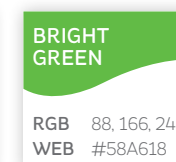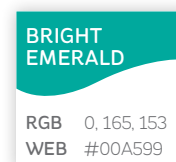
3.8 **DIGITAL BRANDING** THE ENERGY WAVE

THE ENERGY WAVE

See Section 3.2 for full details on the Energy Wave.

For digital there will be a need to allow more flexibility for the Energy Wave especially in size restrictive formats such as banner and skyscraper adverts.

1 The Master Energy Wave is the preferred version and should be used wherever possible.

2 The Shallow Energy Wave has been created to help with wide formats and should always be used in its fullest form.

3 The Master Energy Wave can be cropped for use on certain digital formats.
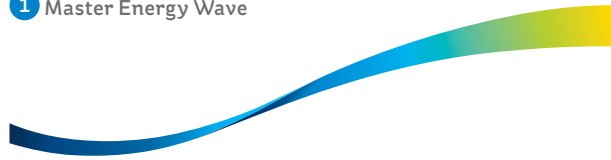
1 Master Energy Wave

2 Shallow Energy Wave

3 Cropping the Energy Wave

Crop the Energy Wave at the point where the twist begins as shown.

On extreme landscape formats this can help create a separate space for an image or another call to action. It can also simply be positioned at the right hand side to help brand recognition.

Do not crop the Shallow Energy Wave.

How to crop the Master Energy Wave

ESB Energy for generations

CALL TO ACTION CAN GO HERE
Second line of text goes here

ESB Energy for generations

CALL TO ACTION CAN GO HERE
Second line of text goes here

To find out more
CLICK HERE

ESB Energy for generations

CALL TO ACTION CAN GO HERE
Second line of text goes here
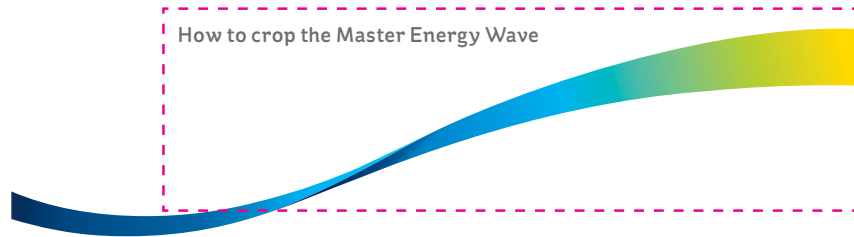
Using the cropped version

3.8 DIGITAL BRANDING TYPOGRAPHY

We have a clear typographic hierarchy with a three tier typographic platform:

1. Headings
2. Introduction (second level) copy
3. Body copy

There should be a colour or weight contrast between the Heading and the Introduction copy. Body copy can be in grey (or black if required) or one of the blue colours used above it (Corporate Blue and Night Blue).
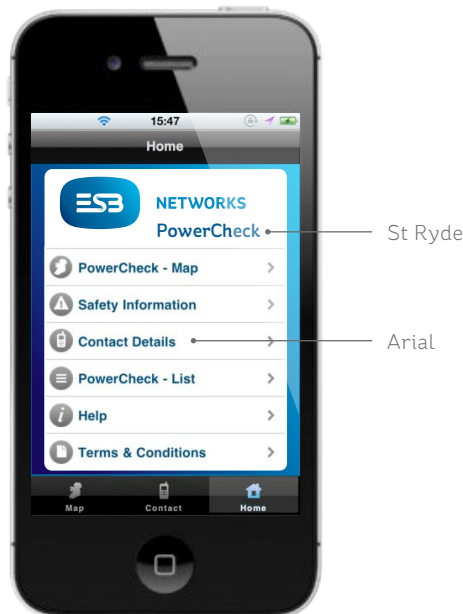
On our websites, St. Ryde typeface should be used on headlines, for graphical headers and graphical buttons. In all other instances, our digital typeface, Arial, should be employed.

In online advertising, St Ryde should be used extensively (with the exception of any terms and conditions, which should always be set in Arial).

On apps, St Ryde should only be used on headlines. In all other instances, Arial should be employed.

Typeface hierarchy

HEADINGS IN ST RYDE FONT AND ALL CAPS

Second level copy also in St Ryde

Bodycopy in Arial

HEADINGS IN ST RYDE FONT AND ALL CAPS

Second level copy also in St Ryde

Bodycopy in Arial

*PLEASE NOTE
The standard setting of St Ryde uses misaligned numbers. This creates 'drop' numbers so **please set numbers to all-caps** to control their alignment, especially where numbers are prominent.

123456789 ❌
123456789 ✅

ESB Energy for generations

CALL TO ACTION ST RYDE
Second line in St Ryde

To find out more
CLICK HERE

St Ryde

Arial

3.8 DIGITAL BRANDING TONE OF VOICE

TONE OF VOICE

Please refer to Section 2.9 for our Tone of Voice characteristics and principles.

SOCIAL MEDIA POLICY

ESB has a group policy on staff engagement with social media that is available on the intranet, ESB Net.

Underpinning the policy is a set of principles which apply to all staff who participate in social media whether speaking for ESB in an official capacity or speaking in a personal capacity about matters related to ESB.

1 BE HONEST AND TRANSPARENT

If you are speaking in an official capacity for ESB you should identify yourself as such and respond in compliance with ESB codes and policies.

If you are writing about ESB in a personal capacity and it can be inferred that you work for ESB you should ensure that people understand that any comments you make do not necessarily represent the views of the company. Anything you write should be in compliance with ESB code and policies.

2 BE CAREFUL

You should carefully consider the content of everything you write as it can stay on-line for a very long time and once in this arena it is effectively public and cannot be taken back.

3 BE RESPECTFUL AND COURTEOUS

Interacting through social media is like taking part in any social event and you should behave as you would in such an environment, treating people with respect and dignity.

Do not publish anything that could be classified as defamatory, obscene or disrespectful or is in breach of relevant ESB policies or legislation.

If you make a mistake, admit it and be upfront and quick with your correction.

KEY MESSAGE STRATEGY

The strapline "Energy for generations" should drive a consistent message across media and audiences and deliver the required awareness and understanding of ESB.

A key element in communications is: "what our people say when asked about ESB". In order to enable everyone in ESB to express this in a consistent way, a messaging strategy has been developed.

Everyone representing ESB must know and use the relevant three key messages.

See Section 1.6 Key Messaging Strategy for full details.

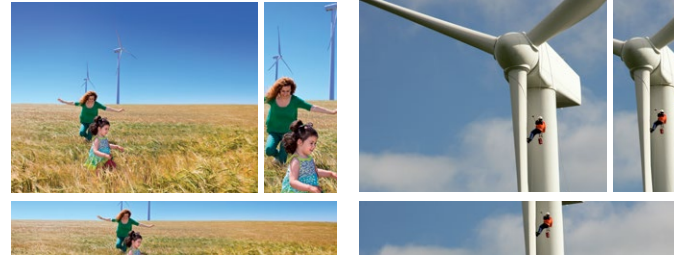## 3.8 DIGITAL BRANDING IMAGERY AND MOTION

Our main visual design elements all have the potential to be brought to life in a digital environment through animation or motion graphics.

1 PHOTOGRAPHY

Photography should follow the guidance provided in Section 2.10 specifically the theme of "Innovative viewpoints".

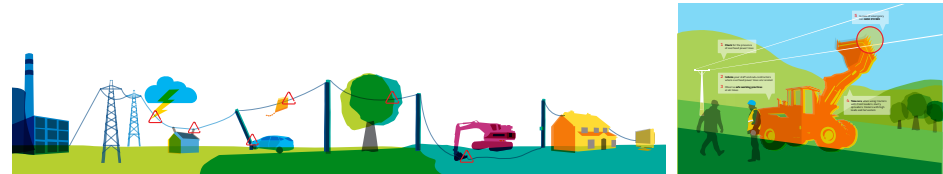### 2 ILLUSTRATION

Our illustration style is explained in Section 2.11 and can be brought to life in digital environments through animation.
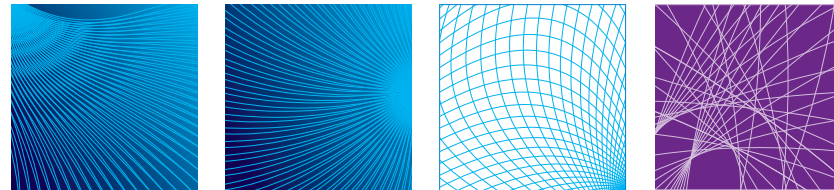
3 PATTERNS

The patterns, as described in Section 2.12 are available as working files and have the potential to be developed for digital use through animation.
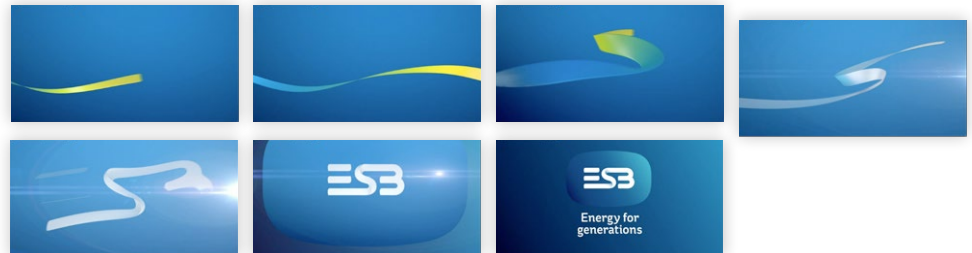
4 ENERGY WAVE

The Energy Wave can be also be brought to life through animation and an animated sequence has been created that features the Energy Wave and the brandmark that can be used as an intro or endframe.
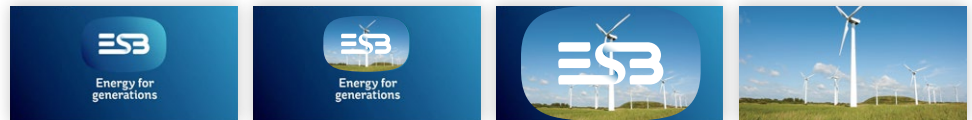
5 BRANDMARK AS A WINDOW

It is possible at the end of the animated sequence to use the brandmark's shape as a window through which the camera can travel to reveal the first sequence of the subsequent film.

A similar effect can be used in motion sequences with photography seen through the brandmark. Do not use this technique as a final image of the brandmark.

1 Photography
Ensure the format can accommodate your preferred image.

2 Illustration
The style of illustration lends itself to motion and animated sequences.

3 Patterns
The patterns can be brought to life with animation techniques.

4 Energy Wave
The Energy Wave was brought to life as part of the animated sequence.

5 Brandmark as a window
This can be done when the animated sequence is used at the start of a film.

It can also be used as part of a motion sequence.

3.8 DIGITAL BRANDING WEB SITES

ESB web presence is an important part of our identity program. The working ESB website template is applied by all business units to strengthen the brand, and to provide navigational and visual consistency.

Due to the decision to maintain the current structure of the various websites, the design elements and styles have been applied to best support the effective and visually appealing presentation of content.

Once the new digital strategy is finalised, a new visual template that optimises usability and visual consistency will be possible.
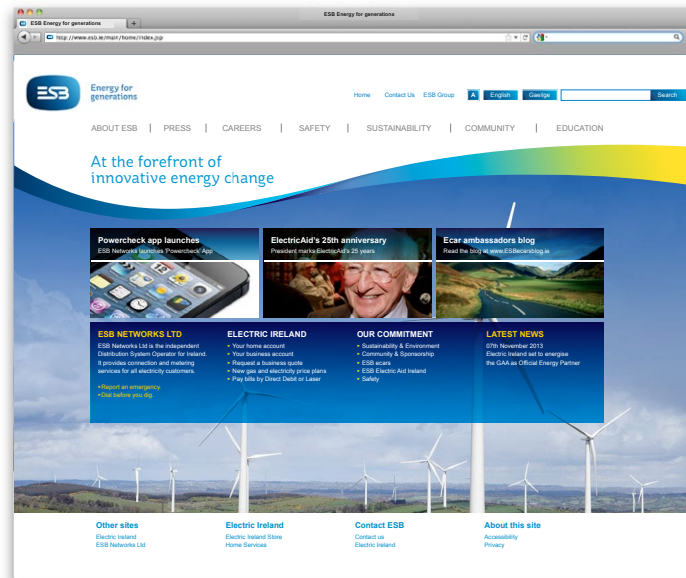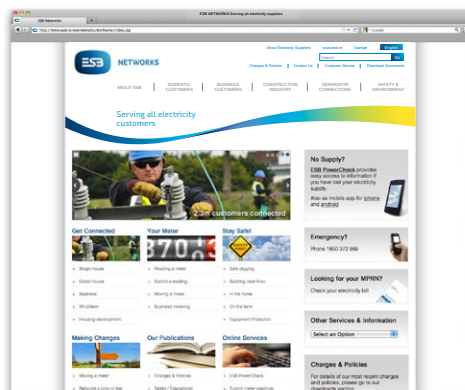

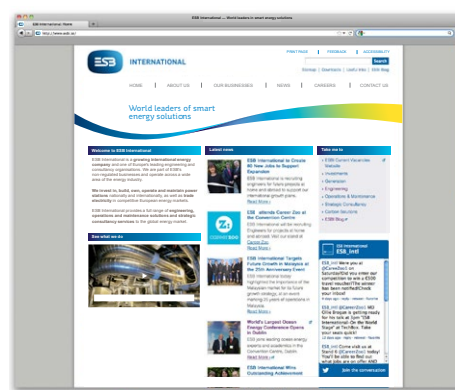**ESB Corporate website**
Recommended "re-skin" design

Re-skin designs

The examples shown are recommended redesigns based on the restrictions imposed by the decision not to change each websites basic structure.
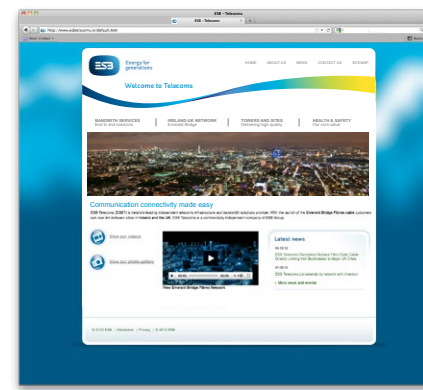
As a result sites have to keep their individual basic layouts and backgrounds.
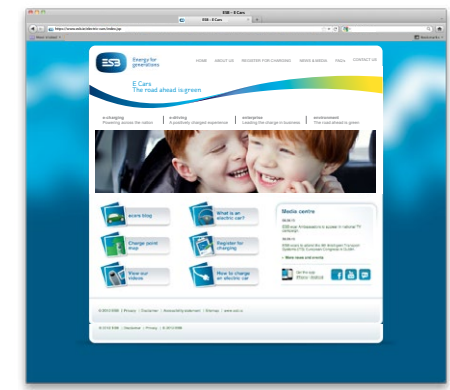

ESB Networks website
Recommended "re-skin" design.

ESB International website
Recommended "re-skin" design.

Telecoms website
Recommended "re-skin" design.

E Cars website
Recommended "re-skin" design.

3.8 DIGITAL BRANDING ONLINE ADVERTISING

SKYSCRAPER FORMAT

These are best practice examples that show how the design "kit of parts" can be used on the skyscraper format in a flexible but consistent way.

The full width Master Energy Wave can be used as a dividing element between the brandmark, messages, colours and images.

Space is restricted online but the core idea of the campaign message should still come through in this format.

The examples shown illustrate endframes only. The brandmark and Energy Wave do not need to feature on every frame, but should feature on the endframe of the sequence.

Buttons
Contrasting colours will help the click through. Use sharp edged corners for buttons.

3.8 DIGITAL BRANDING ONLINE ADVERTISING

WIDE BANNER FORMAT

These are best practice examples that show how the design "kit of parts" can be used on the wide banner format in a flexible but consistent way.
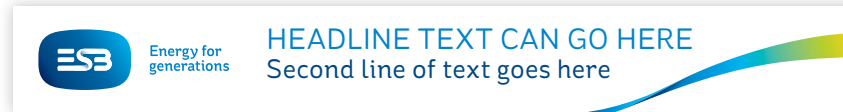
The cropped version of the Master Energy Wave can *only appear at the right edge* and can be used as a dividing element between the brandmark, messages, colours and images.

Space is restricted online but the core idea of the campaign message should still come through in this format.

The examples shown illustrate endframes only. The brandmark and Energy Wave do not need to feature on every frame, but should feature on the endframe of the sequence.

ESB | Energy for generations
HEADLINE TEXT CAN GO HERE
Second line of text goes here

ESB | Energy for generations
HEADLINE TEXT CAN GO HERE
Second line of text goes here

ESB | Energy for generations
CALL TO ACTION CAN GO HERE
Second line of text goes here

ESB | Energy for generations
HEADLINE TEXT CAN GO HERE
Second line of text goes here
To find out more
CLICK HERE

ESB | Energy for generations
HEADLINE TEXT HERE
Second line of text goes here
To find out more
CLICK HERE

HEADLINE TEXT CAN GO HERE
Second line of text goes here
ESB | Energy for generations

HEADLINE TEXT CAN GO HERE
Second line of text goes here
ESB | Energy for generations

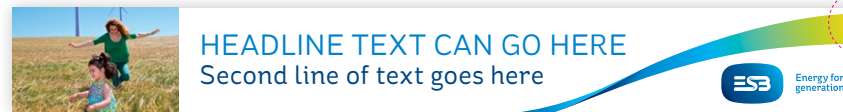Cropped Energy Wave always appears at the right edge of the banner.

An image can feature here if the composition allows.
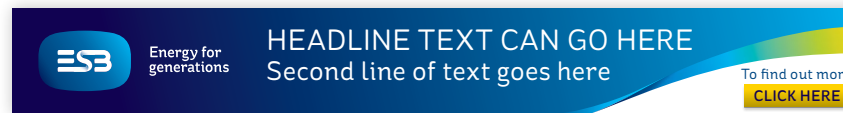
Click through buttons can be placed under the cropped Energy Wave.
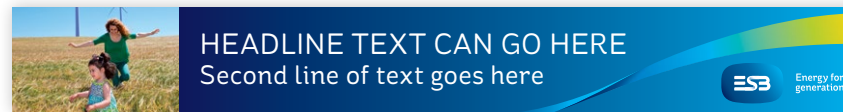
The brandmark can sit in the bottom right corner under the cropped Energy Wave.

Ensure that the Energy Wave does not bleed off the top edge.

# 3.8 **DIGITAL BRANDING** ONLINE ADVERTISING

MPU FORMAT

These are best practice examples that show how the design "Kit of Parts" can be used on the MPU format in a flexible but consistent way.

This format is the least restrictive and so the brand elements can be used in their most standard way.

The brandmark can appear at the bottom right corner if the image can accommodate text (as shown).
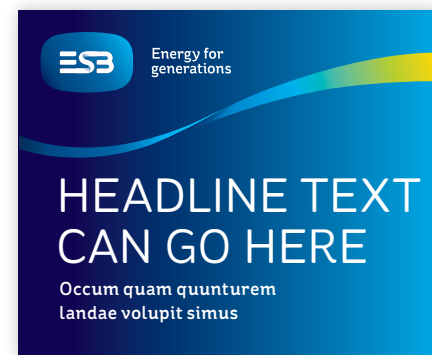

All white background
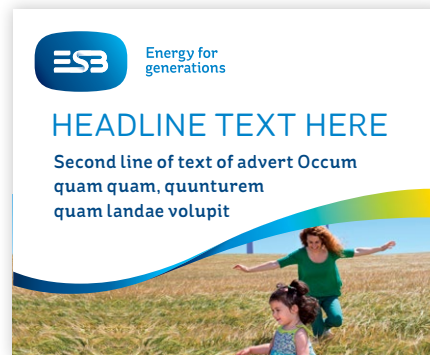
With an image

With the Blue Blend

3.8 DIGITAL BRANDING SOCIAL MEDIA

Social media is a very important public channel for the ESB brand. There are several important factors to consider:

USERNAMES

State the preferred username to use across all profiles. Make sure it is the same for all profiles where possible.

CONTACT DETAILS

Provide the contact details you wish to publish on your social profiles as you may want to separate out contact from social media with the contact through print media for example

LOG IN DETAILS

You may wish to include the email address and passwords associated with your social media profiles or a place where employees may be able to find these. Only provide this information if the brand guidelines are going to trusted members of the organisation!

For more information about the use of social media please contact Corporate Communications & Public Affairs.

*PLEASE NOTE

The ESB brandmark and sub brand brandmarks will appear at different proportions within the standard social media profile image area.

ESB Twitter example

Twitter

Images or patterns can be used for backgrounds but the Energy Wave is not appropriate for the main background image as it would be obscured by the main panel.

Ensure the information in the header remains legible

ESB Networks Twitter example

ESB International Twitter example

3.8 DIGITAL BRANDING SOCIAL MEDIA

The ever changing world of social media means that these examples are adhering to the prescribed formats and templates at the time of publication. The application of ESB brand elements may have to change to accommodate changes in screen structure and layout as they occur.

Although social media platforms use prescribed formats our brand elements can still help create a strong and recognisible visual impact onscreen. For example:
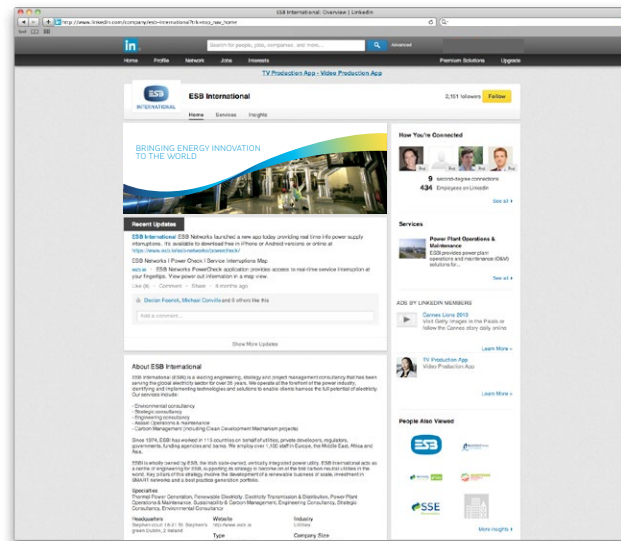
• There is potential to use the Energy Wave where appropriate

• Photography with "Innovative Viewpoints"

• Distinctive typography (St Ryde can be applied as an image)

• Innovative patterns

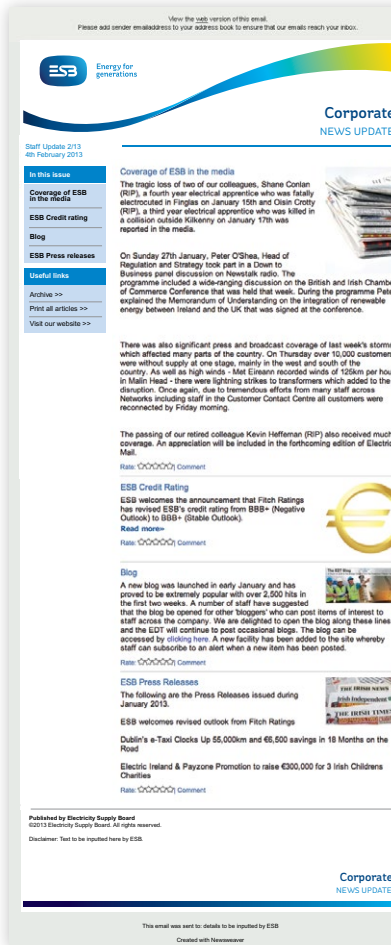E Cars on Facebook example
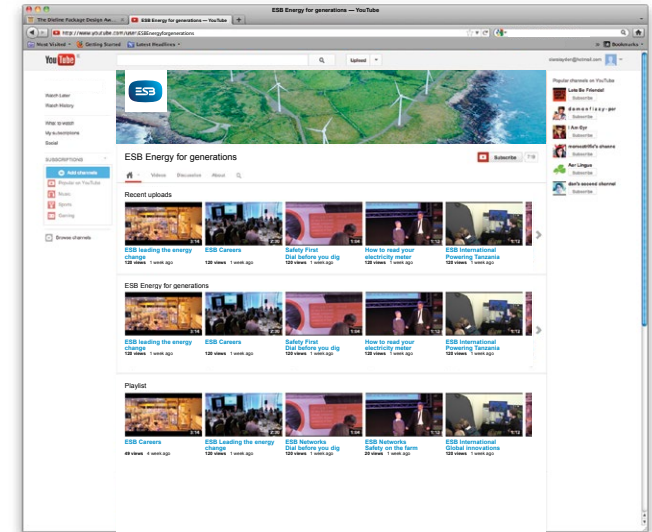
ESB on You Tube example

ESB International LinkedIn example

ESB Networks PowerCheck app example

3.8 DIGITAL BRANDING ELECTRONIC DIRECT MARKETING

FLEXIBLE APPLICATION

These best practice EDM examples show how the design elements can be applied in a number of flexible yet consistent ways.

Internal email news updates

Alternative layout option

Alternative layout option

3.8 DIGITAL BRANDING CHECKLIST

Review the following checklist when
using the design system.

1 Has the appropriate brandmark and version of the
Energy Wave been sized and positioned correctly
for the communication? ✓

2 Is the layout clean and easy to read with highlighted text
where appropriate? ✓

3 Does the imagery and copy work together to reflect
ESB's key message and tone of voice? ✓

4 Is the copy engaging and succinct? ✓

5 Is your choice and use of colour assisting the customer
in wayfinding? Does it effect the legibility of text? ✓

6 Has imagery been cropped in an appropriate and
engaging manner? ✓

7 Would the communication achieve a W3C AA rating? ✓

8 Is the type hierarchy, in terms of headings, subheaders
and copy, clear and simple to understand and read? ✓

3.9 STATIONERY

STATIONERY TEMPLATES

A set of templates for letterheads, compliment slips and business cards have been created.

All company details are pre-set and any new stationery should be requested through the approved supplier.

TONE OF VOICE

All letters to customers should be written according to our guidelines in Section 2.9: Tone of Voice with specific attention paid to varying the tone for the relevant audience.

Our brand typography is used consistently across all letters. All company details are preset in the template using St Ryde.
ESB staff members should write letters using the typeface Arial.
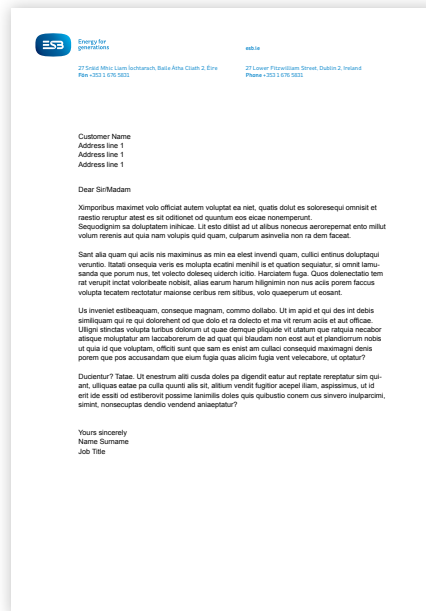
Letterheads
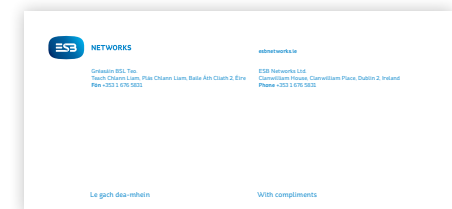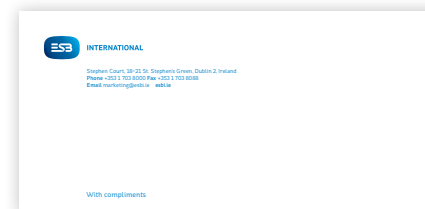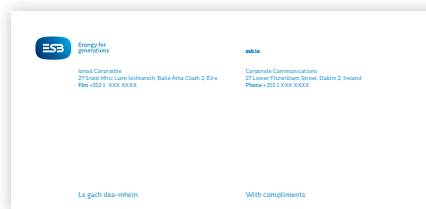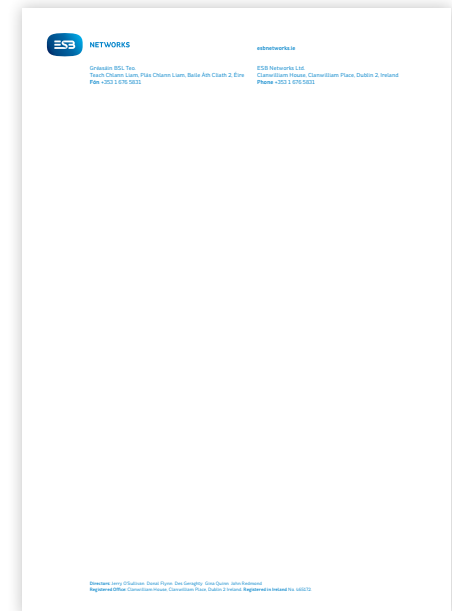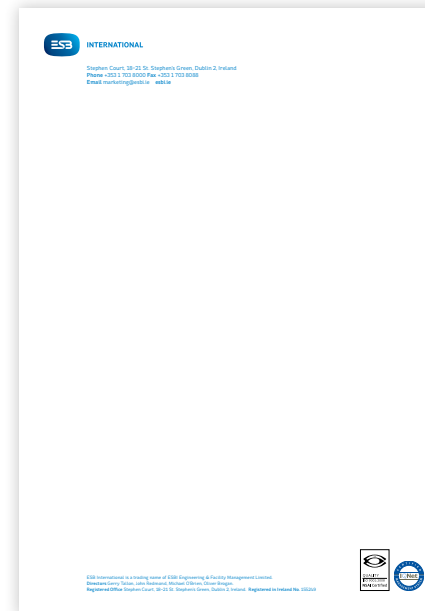
Compliment slips
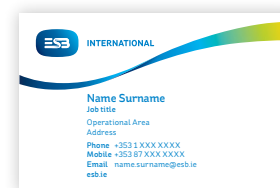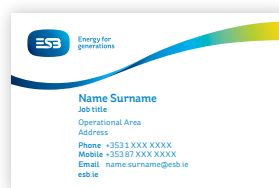
Business cards

3.9 **STATIONERY**

ENVELOPES

Wherever possible the full colour brandmark should be used on envelopes.

Only use the single colour versions (PMS 300 or black) if print restrictions dictate.

FORMS

Our forms should be easy to follow and easy to read whether they are for customers or our own staff.

A simpler colour palette is recommended and black can replace Cool Grey as the body copy colour.

3.11 EXHIBITIONS & EVENTS

USING THE BRAND IDENTITY ELEMENTS EFFECTIVELY

The various elements of our brand identity are designed to create a look and feel distinctive to ESB so even if the brandmark itself is not visible we should still be recognisable. Below are some tips that are helpful specifically for applying these elements in large display areas for events and tradeshows.

COLOUR

The colours that should have primary impact for brand recognition are our Corporate Blue, White and the Blue Blend. These represent our core brand colours and make us recognisable from a distance.

THE ENERGY WAVE

This will be a key visual element but be careful not to overuse it in one environment.

TYPOGRAPHY

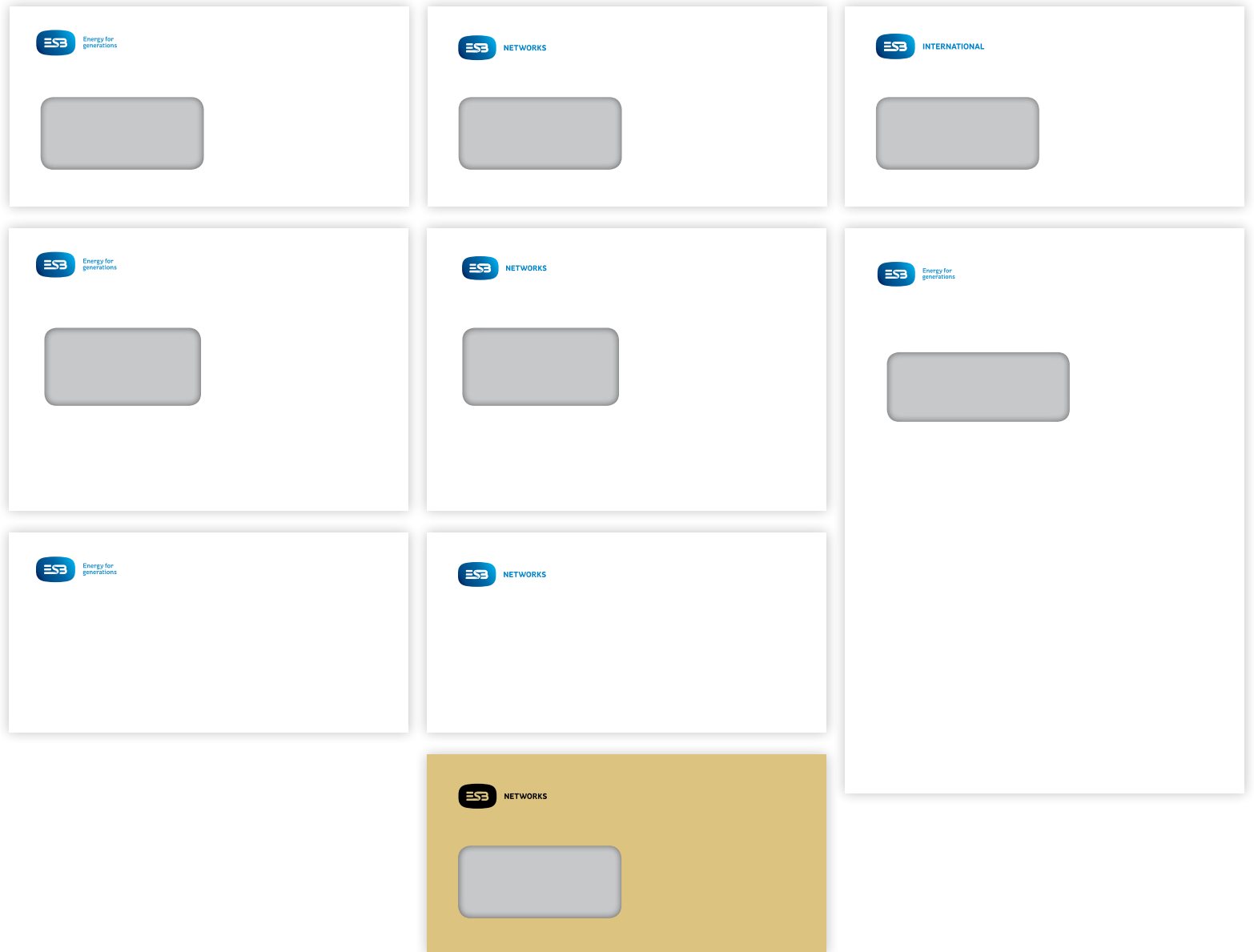St Ryde should be used as the leading typeface as reflection of our brand and our personality. Always use the appropriate amount of text. Copy length should reflect the length of time the audience has to experience the message. In general, the shorter the better.

PHOTOGRAPHY

Images should communicate our photography theme of "Innovative Viewpoints". See Section 2.10 Photography style for more details.

Short messaging has greater impact.

White text reversed out of blue is more striking and distinctive.

One large image has greater impact and is more engaging than lots of small ones.

Look for opportunities to have large areas of colour without wasting valuable communication space.

Avoid white in heavy traffic areas where dirt will show quickly.

Choose photography that follows our theme of "Innovative Viewpoints". Ensure image and text are working together.

3.11 EXHIBITIONS & EVENTS

We have a "kit of parts" that we can choose from to build an effective event, trade show or display. Illustrated here, are the key elements that can be used to customise a specific event.

SIGNAGE

WAYFINDING

SCREENS

POSTERS

LEAFLETS

LEAFLET STAND

PODIUM

SELLING/DEMO TABLE

PULL-UP BANNER

POP-UP DISPLAY STAND

WALL GRAPHICS

Signage

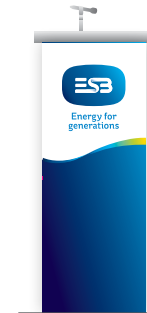Wayfinding

Screens/LEDs

Posters

Leaflets

Leaflet stand

Podium

Selling/Demo table

Pull-up banners

Pop-up display stand

Wall graphics

3.11 EXHIBITIONS & EVENTS

10 TOP TIPS FOR EVENTS AND TRADE SHOWS

1 LOCATION, LOCATION, LOCATION

Consider carefully when selecting your location within an event hall or selecting your display area, ideally a high traffic area. Will the location be visible from the entrance way? Is your stand visible from more than one angle? What is the natural flow of the layout?

2 BRAND VISIBILITY

The ESB brand should be the 'first read' from a distance and should be visible from every angle of the stand without wallpapering every surface with it.

3 COLOUR IMPACT*

From a distance, our core brand colours should act as a strong representative for the brand.

4 BE CONSISTENT

By applying our brand identity elements consistently we create recognition for our brand. We should be consistent with our communications from signage level, to eye level, to any take away documentation such as leaflets or booklets.

5 ATTRACT THE EYE

Consider including a screen within your display. Moving graphics draw the eye in and generate interest.

6 BRANDING AT EYE LEVEL

Include at least one brandmark at eye level within the stand to remind visitors, once they have stepped inside the event space, who they are engaging with.

7 KEEP IT FOCUSED

Headlines should be short but meaningful. They should be large enough to be read quickly by passers-by and descriptive enough to grab attention.

8 ENSURE CONTENT IS VISIBLE

Avoid putting any content below waist level so that it is always easy to read.

9 KEEP IT SIMPLE

The overall communication should be focused and simple so that visitors 'get it' quickly. Better that one idea is communicated well, than many messages that may not be remembered.

10 KEEP IT CLEAN

Consider areas that will have high traffic, or displays that need to have a long life and avoid large areas of white that show dirt quickly.

***ESB Networks can elevate Warm Yellow for example**

3.12 VEHICLE LIVERY

STANDARD ESB NETWORKS FLEET VEHICLES

All vehicles will carry the ESB Networks brandmark, the strapline 'Serving all electricty customers", and the Energy Wave.

For all vehicles the preference is the placement of vehicle graphics to read from left to right. The Energy Wave should appear in it's true form (e.g. not flipped).

The Shallow Energy Wave can be used if the vehicle's shape does not suit the Master Energy Wave.
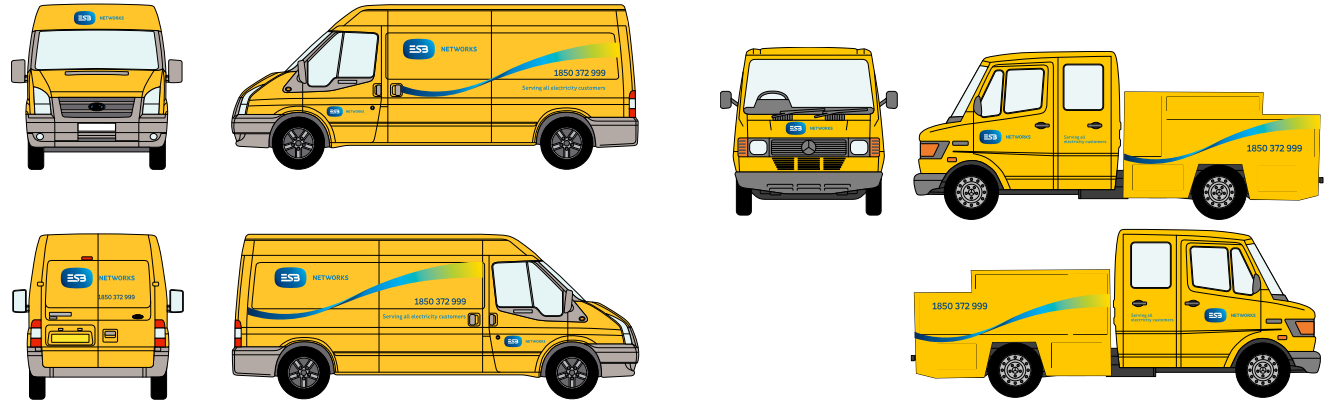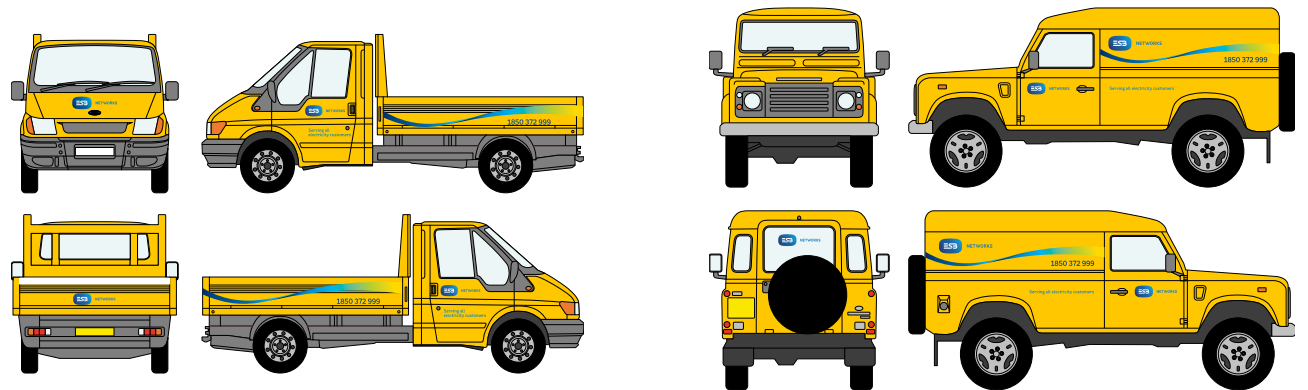
ELECTRIC VEHICLES

There is no design difference for standard fleet vehicles that are electric other than the addition of "Electric Vehicle" as text.

Set the text in all caps in St Ryde Medium (colour – Night Blue) in one or two lines and place in a suitable and visible location on the vehicle.

ELECTRIC VEHICLE
ELECTRIC
VEHICLE

Examples

3.12 VEHICLE LIVERY

ALTERNATIVE LIVERY OPTIONS

1 CAMPAIGN ELECTRIC VEHICLES

On campaign vehicles the ESB blue blend can appear on the base of the vehicle below the Energy Wave on the sides of the vehicle to increase visual impact and help differentiate it from a standard fleet vehicle.

This example also shows how the Energy Wave can be *cropped for impact*. Ensure the 'twist' is still visible.
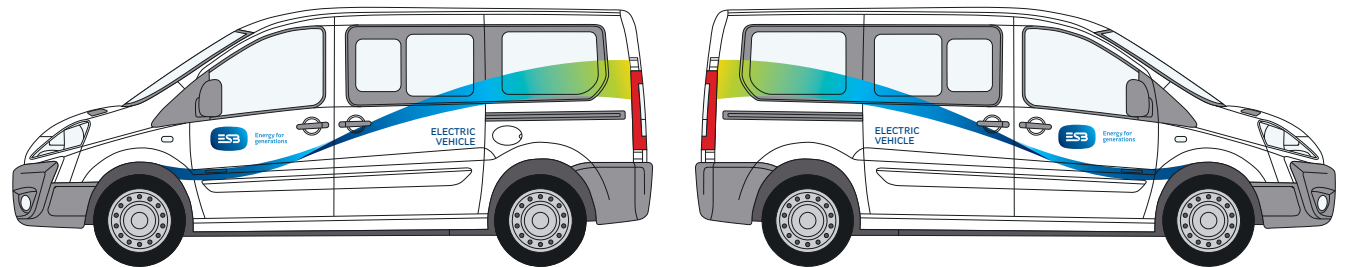
2 CORPORATE ELECTRIC VEHICLE

The sustainability message of certain Electric vehicles can be emphasised by reversing the Energy Wave as shown and increasing its scale for maximum impact. Always carry the Electric Vehicle text.

1 The Blue Blend can be applied to the base of the vehicle

2 The Energy Wave can be 'reversed'

3.13 CLOTHING

APPLYING THE BRANDMARK

If the print method allows, *always try and use the full colour versions* of the required brandmark.

The linear versions of the brandmarks will be used more frequently on clothing, especially when embroidery is required.
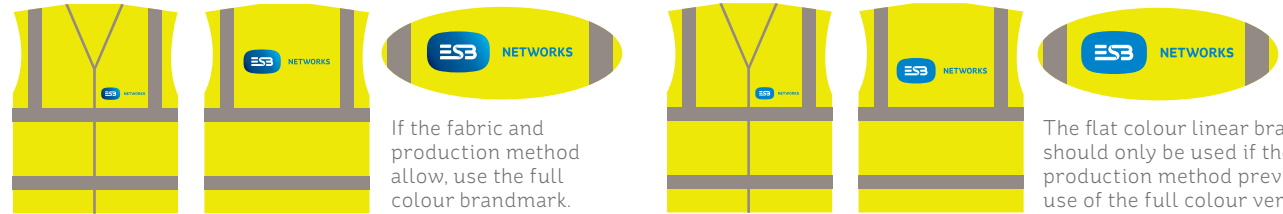
The stacked versions are more suited to hard hats as their size can be increased for better visibility on what is a restricted print area.

APPLYING THE BRAND TO CLOTHING

When choosing clothing (including overalls, safety gear, polo shirts, fleeces) from a supplier always take into account how we can achieve a more unified brand look and feel. Colour choices for clothing should take into account our colour palette. The following colours are particularly appropriate:

CORPORATE BLUE	NIGHT BLUE	WARM YELLOW
COOL GREY	BRIGHT ORANGE	LIGHT GREEN
DEEP BLUE	WHITE	

Hi visibility clothing

If the fabric and production method allow, use the full colour brandmark.

The flat colour linear brandmark should only be used if the production method prevents the use of the full colour version.

Hard hats

Branded clothing

If the fabric and production method allow, use the full colour brandmark.

For embroiderey on clothing use the linear brandmarks.

Where possible use versions with a blue brandmark (especially on backgrounds with a non brand colour as shown above)

The white keyline version is used when only one colour is permitted and is best suited to a blue background.

3.14 OFFICE SIGNAGE

The version of brandmark used in office locations will be determined by the material of the relevant surface.

FULL COLOUR BRANDMARK

This should be applied wherever possible with the strapline.

The brandmark can be realised most simply as a full colour vinyl print but can also be interpreted in alternative materials as long as the scale and proportion of all the elements are maintained. The 'ESB' lettering for example can be raised off the brandmarks "lozenge" shape.

ALTERNATIVE BRANDMARK VERSIONS

It is more suitable to use the linear brandmark versions on certain applications such as when applying vinyl graphics to glass.

In some instances the version without the strapline can be used (for example if replacing like-for-like glass vinyls).

Example
Shows raised lettering effect on full colour print brandmark shape.

Example
The linear version could be used for a 'cut-through' effect. This would be suitable for a single material solution.

Example
The Energy Wave can be featured but only if the wall area permits a full colour printed application.

Example
Options for vinyl application on glass using the two linear versions.

Example
Like-for-like replacement vinyls for Head Office using version without strapline.

3.15 EXTERNAL SIGNAGE

ESB SITE SIGNAGE

It is recommended to have a strong brand-led sign at ESB site entrances.

Wayfinding and safety signage would follow once past the entrance and on-site.

Options shown explore size, shape, budget levels and levels of information.

St Ryde should be used as the main typeface on all bespoke signage.

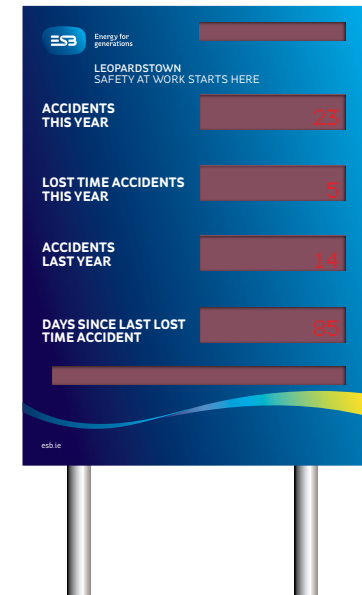The Blue Blend can be applied as a printed vinyl.

Example Options for freestanding external entrance signage. Brand and title only.

Example Options for freestanding external entrance signage. Use of red as alert.

Example Options for wayfinding signage.

Example Electronic sign with safety record.

Example Manual safety record sign.

Example Standard wall mounted sign for out-buildings.

3.16 CHECKLIST

Review the following checklist when using the design system.

1 Has the appropriate brandmark and version of the Energy Wave been sized and positioned correctly for the communication? ✓

2 Is the layout clean and easy to read with a clear, singular message. ✓

3 Is the choice of imagery working with the copy to reflect ESB's key message and tone of voice? ✓

4 Is the headline set in St Ryde all-caps and are any numbers appearing correctly in all-caps? ✓