

# Railway 200 Brand Guidelines

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Marking 200 Years of Train Travel

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## Introduction

Our brand is more than our logo. It is a design scheme made up of a number of core elements and guiding principles that combine to create a distinctive look and feel that is immediately recognisable as **Railway 200**.

This guide will help to familiarise you with the core brand elements to assist you in designing and producing clear and effective communications with a degree of flexibility.

If unsure, please contact [railway200@gbrtt.co.uk](mailto:railway200@gbrtt.co.uk)



# Section 1

## Our Logo

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Our logo represents us at the very highest level and is vitally important to our brand. In order to maintain consistency in how the brand is communicated to our audience the following guidelines must be followed.





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Our Logo

## Primary logo

This is our primary logo lockup and should be used on the majority of our communications, where space allows.

The **Railway 200** logo consists of two main elements – the '200' logotype (in red) and the strapline (in black).

The logo should never be recreated or typeset.  
Only official logo files should be used in communications.

The logotype



The strapline



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Our Logo

## Using the correct logo

### Primary logo

Our **primary logo** should always be used in the first instance, the only exception being when the logo is required below 35 mm (132 pixels) wide.

### Reduced size logo

To assist with accessibility, we have created a **reduced size logo**. This is to be used when the width of the logo is smaller than 35 mm (132 pixels) wide.

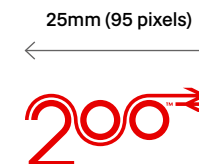
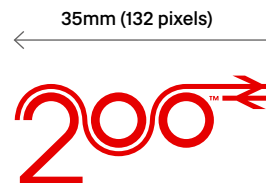
#### PRIMARY LOGO:

Use at 35 mm (132 pixels) width or above



#### REDUCED SIZE LOGO:

Use at 35 mm (132 pixels) width or below





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Our Logo

## Using the strapline

### With the reduced size logo

Although the strapline 'Years of Train Travel Since 2025' is **not** used with the reduced size logo, where necessary the following copy can be added at a distance from the logo:

200 Years of Train Travel since 1825

This solution is **not** intended as an alternative logo (see also: [Logo misuse on page 12](#), point 3) or strapline but rather for situations where a descriptor is needed and space is very limited (e.g. website header, smaller merchandise items).

The copy should be set in Rail Alphabet 2 to distinguish it from the official strapline. The size should not be larger than the logo.

If unsure, please contact [railway200@gbrtt.co.uk](mailto:railway200@gbrtt.co.uk)

### EXAMPLE:

Using the reduced size logo alongside copy at an appropriate distance



Image by freepik

### USE OF COPY ALONGSIDE REDUCED SIZE LOGO:

**Don't** set the copy too close to the logo to avoid the visual repetition of '200'.

**Do** try to keep the copy at a good distance from the logo to avoid inadvertently creating an alternative strapline

**200** 200 Years of Train Travel  
Since 1825



200 Years of Train Travel  
Since 1825





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Our Logo

## Logo versions

### Mono logo – black

On certain occasions – or where black is the only colour available – a black version of the logo can be used on a white background.

### Mono logo – white

When production is limited to one colour, our preferred usage is the white logo on a coloured background. The logo should never print in any colour other than full colour, black or white.

Primary logo - mono (black)



Primary logo - mono (white)







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Our Logo

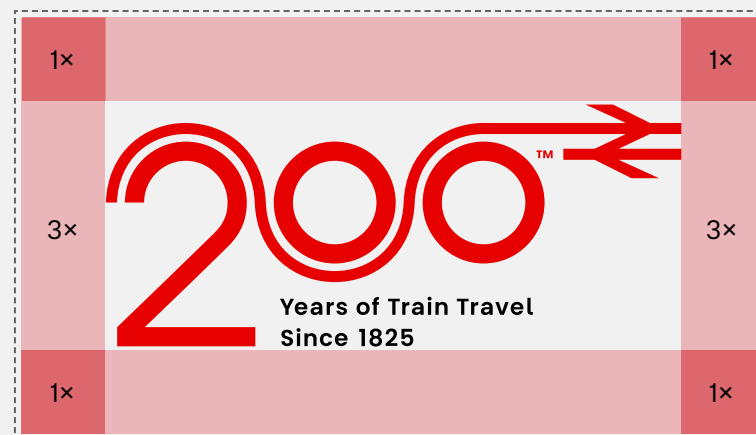
## Logo clearspace

To ensure that our logo is clearly visible in all applications, we surround it with sufficient clear space – free of type, graphics, and other elements that might cause visual clutter.

When you place our logo in a design, please make sure you give it room to breathe; we call this ‘clearspace’.

Always leave a clearspace area as a minimum to the proportions detailed in the illustration to the right.

Logo with clearspace



Minimum clearspace:  
 $\frac{1}{3}$  of logo height



1

Our Logo

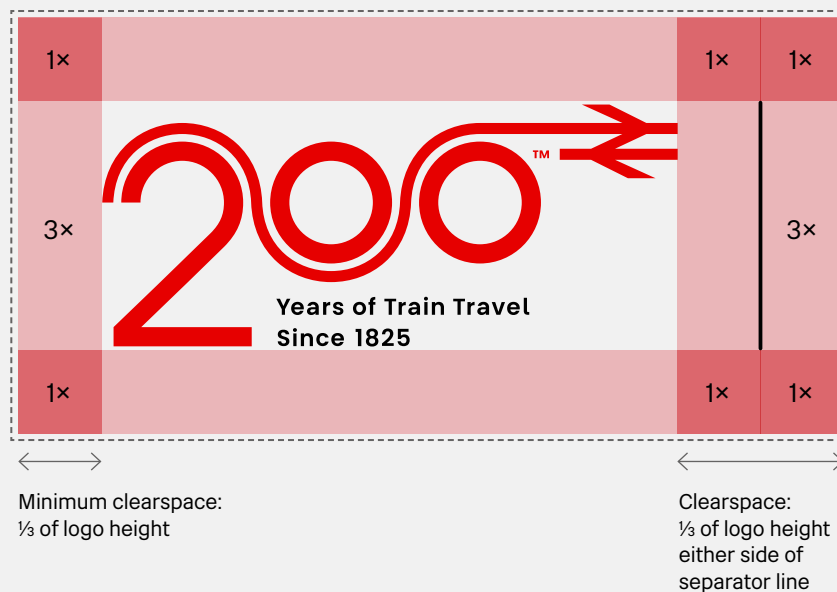
## Partnerships

Our primary logo should be used with a black separator line as illustrated here. The separator line is 0.5 mm wide with rounded caps, with a fixed clearspace on either side.

Always leave a clearspace area as a minimum to the proportions detailed in the illustration to the right.

Mono versions of the logo may also be used with the separator line in the appropriate colour; please see [page 7](#) for details.

### Partnerships





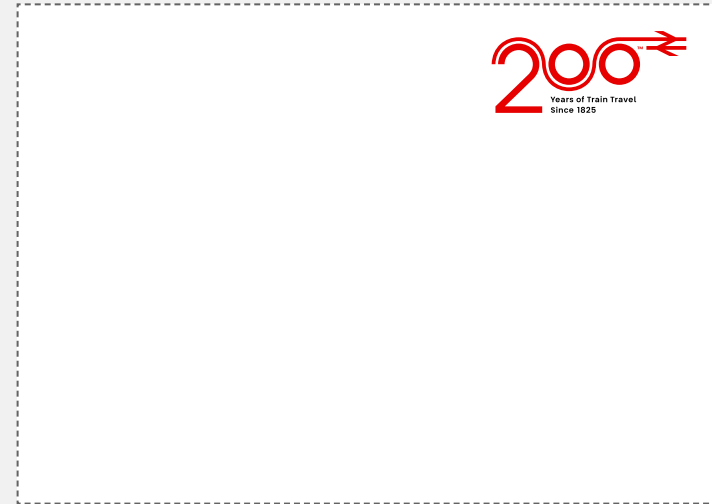
1

Our Logo

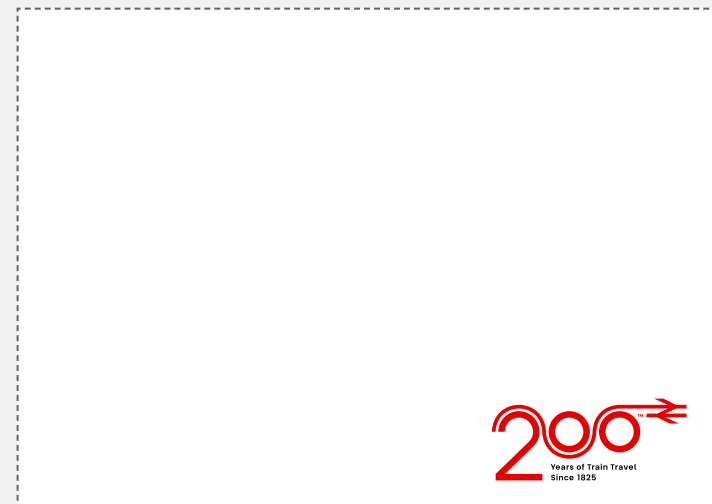
## Logo placement

The logo can be placed in any of the four corners of communications. The upper right segment is preferred if possible, but the other corners are acceptable.

Preferred logo placement (upper right segment)



Acceptable logo placement (bottom right segment)





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Our Logo

## Logo misuse

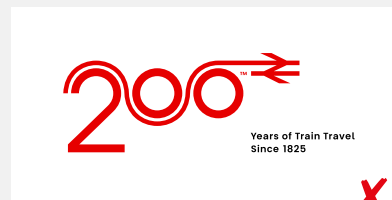
The logo should never be redrawn, distorted, reconfigured, recoloured or changed in any way. The font is a part of our identity and should not be substituted.

1. Do not distort the logo
2. Do not reconfigure the logo
3. Do not change the font of the strapline
4. Do not place the logo over a busy photograph
5. Do not place the primary logo onto the red or black background
6. Do not alter the placement or scale elements
7. Do not rotate the logo
8. Do not change the colour of the logo
9. Do not place the primary logo on a non-brand colour
10. Do not add drop shadows, strokes or visual effects to the logo

1.



2.



3.



4.



5.



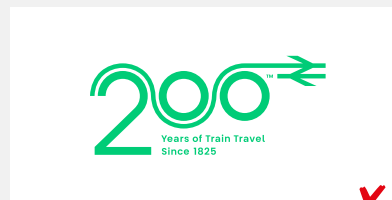
6.



7.



8.



9.



10.





# Section 2

## Brand Components

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The components that contribute to our aesthetic are an important part of our brand. The following pages provide a toolkit of assets to be used throughout communications.





## Typeface

Typography is an important aspect of our brand identity. Our typographic style contributes to our distinctive aesthetic.

We use **Arial** for everyday communications – when using Word or PowerPoint for example.

For professional marketing and/or design agencies, we use **Rail Alphabet 2** where it can be reproduced accurately (for example, on promotional products or large-scale print items).

We use three weights of Rail Alphabet 2 font (Regular, Medium and Bold). Italic versions of these three weights exist; however, please avoid using these versions, unless you are highlighting a word/words within body copy.

If the use of **Rail Alphabet 2** poses availability problems with the end user or audience, then it is acceptable to substitute **Rail Alphabet 2** with **Arial**.

✓ To request the font files for Rail Alphabet 2, please contact [brand@gbrrt.co.uk](mailto:brand@gbrrt.co.uk)

Rail Alphabet 2 - Regular

### Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

Rail Alphabet 2 - Medium

### Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

Rail Alphabet 2 - Bold

### Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789



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Brand Components

## Typeface

We use two weights of Arial font (Regular and Bold). Italic versions of these weights exist; however, please avoid using these versions, unless you are highlighting a word/words within body copy.

**✗ No other fonts should be used other than Rail Alphabet 2 and Arial.**

Arial - Regular

# Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789

Arial - Bold

# Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789



## Using type

**Arial** or **Rail Alphabet 2** is to be used for all text across **Railway 200** materials. Never change any part of the typeface by condensing or expanding text.

As a general rule avoid using special effects such as shadows and underlining.

A few basic rules to consider when using typography for the **Railway 200** brand:

**Rail Alphabet 2 Bold** or **Arial Bold** are the primary fonts used for headlines and key messaging.

**Rail Alphabet 2 Medium** is primarily used for sub headings and for descriptive moments that require more presence.

**Rail Alphabet 2 Regular** or **Arial** is used for setting body copy, take care not to choose a size that is too small and strains the eyes to read. A minimum point size of 8pt is recommended. Italics are difficult to read and can cause issues with accessibility and should therefore be used sparingly and only to highlight singular points within the main body copy.

**X Do not use italics of any weight for aesthetic highlighting of paragraphs or sentences and never use italics within headings or subheadings.**

**Rail Alphabet 2 - Bold**  
32pt /38

# Headline

**Rail Alphabet 2 - Medium**  
14pt /17  
(Approx 45% of headline)

## Sub headline

**Rail Alphabet 2 - Regular**  
9pt /12  
(Approx 30% of headline)

Il ipsa soluptas ex ereium evelessit providu stius, a vendanda secab illorem inctusam utet officipsani ut eum rest acepellabor sim que commos excepudae que aut fuga. Namus aboreste comni cum fugia pliberr orectore nia iminus, od que saepudam non cullest id magnihi taticism ea nusam, omniate perspis dolessi ncidest, corem.

### When Rail Alphabet 2 is unavailable:

It is acceptable to substitute **Rail Alphabet 2** with **Arial**.

**X No other fonts should be used across Railway 200 materials other than Rail Alphabet 2 and Arial.**



# Colour

The **Railway 200** palette has two layers: **primary** and **secondary** palettes.

## Primary colour palette

Our primary colour palette comprises three colours: **Red**, **Black** and **Grey**.

Always use the colour values listed here. They were adjusted for the best reproduction in print and on screen.

Red

Pantone	485c	80%	60%	40%	20%
CMYK	C: 00 M: 100 Y: 100 K: 00				
RGB	R: 227 G: 06 B: 19				
#	e30613				
RAL	3028				

Black

Pantone	Black	80%	60%	40%	20%
CMYK	C: 60 M: 40 Y: 40 K: 100				
RGB	R: 2 G: 10 B: 10				
#	020a0a				
RAL	9005				

Grey

Pantone	Cool Gray 8C	80%	60%	40%	20%
CMYK	C: 0 M: 0 Y: 0 K: 60				
RGB	R: 125 G: 125 B: 125				
#	7d7d7d				
RAL	7037				



# Colour

## Secondary colour palette

Our brand palette comprises three secondary colours: **Sunglow**, **Vivid Sky Blue** and **Emerald**.

The colours in this additional palette are based on the British countryside in the summer. The glorious days at the height of summer, with picnics and family trips out by train, building core memories together, often gazing out of train windows – on past, present and future journeys.

The secondary palette adds flexibility and complements the primary palette. It should be used sparingly and not as a replacement for the primary palette. As with the primary palette, tint values at 20% increments are available for use.

Care should be taken when using certain colour combinations, such as red and green, as these may be perceived differently by people with colour blindness.

For an online simulation of how the Railway 200 colours may be seen by people with some types of colour blindness, please visit <https://coolors.co/e30613-020a0a-7d7d7d-ffcb47-6bcedb-00cc77>

Sunglow

Pantone	136c	80%	60%	40%	20%
CMYK	C: 0 M: 20 Y: 72 K: 0				
RGB	R: 255 G: 203 B: 71				
#	ffcb47				
RAL	1018				

Vivid Sky Blue

Pantone	305c	80%	60%	40%	20%
CMYK	C: 67 M: 14 Y: 0 K: 2				
RGB	R: 83 G: 216 B: 251				
#	53d8fb				
RAL	6027				

Emerald

Pantone	7480c	80%	60%	40%	20%
CMYK	C: 75 M: 0 Y: 70 K: 0				
RGB	R: 0 G: 204 B: 119				
#	00cc77				
RAL	6038				

# Colour

## White

The Railway 200 palette also uses white across all collateral, as our brand communications require maximum clarity and legibility. Therefore, we encourage the use of whitespace ‘room to breathe’ on all collateral.

White

CMYK	C: 0 M: 0 Y: 0 K: 0
RGB	R:255 G:255 B:255
#	FFFFFF
RAL	9010



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## Brand Components

## Colour

### Contrast

Always consider contrast when producing visual creative – for both print and digital channels – to ensure a good experience for everyone who engages with it.

Low levels of contrast between colours or between text and imagery can make it very difficult for people with visual impairments to read or process the creative.

As a result, low levels of contrast which tend to arise from using colours of a similar tone or hue must always be avoided.

When placing copy over an image, a heavier weight font is always preferred and suitable creative steps should be taken to ensure as strong a contrast as possible with the background image – such as using a dark gradient, glow or drop shadow.

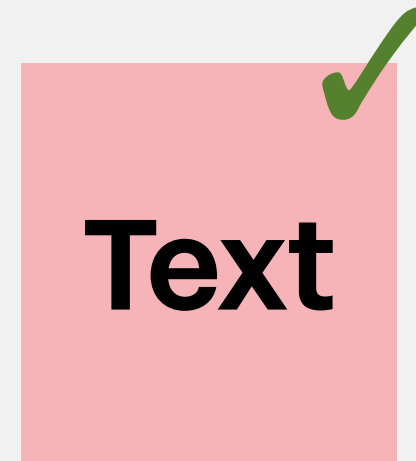
Many contrast checkers can be found online. One which supports CMYK, Lab and RAL in addition to RGB and Hex can be found at [coolers.co/contrast-checker/](https://coolers.co/contrast-checker/)



Two tints of the same colour will always result in a level of contrast which is too low for many people to distinguish.



A solid colour on a tint of that same colour may appear legible to many at large sizes, but can become illegible at smaller sizes and should be avoided.



Always use a foreground colour which has a visibly high contrast to the background colour. In this instance our Black is used on a tint of Primary Red.



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## Brand Components

# The thread

The Railway 200 thread represents the idea of a continuous, unbroken line that reaches back into the past, but more importantly, feels like it is always leading ahead into the future.

In a phrase: 'Forever forward.'

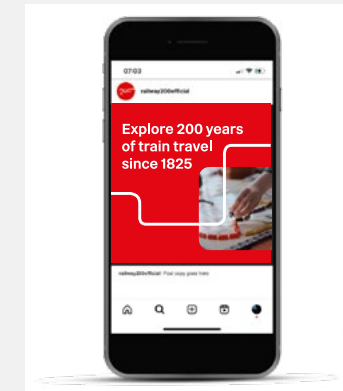
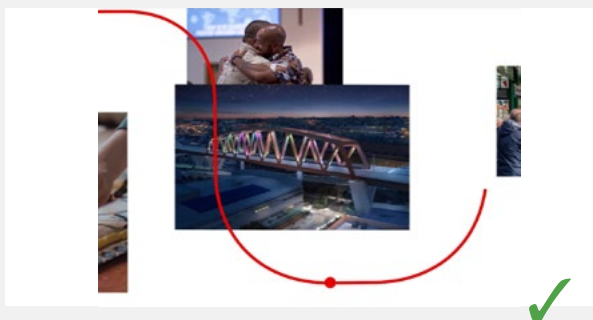
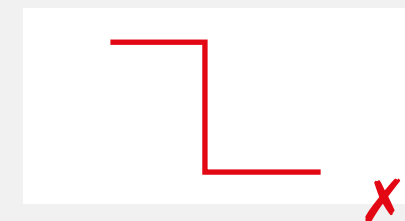
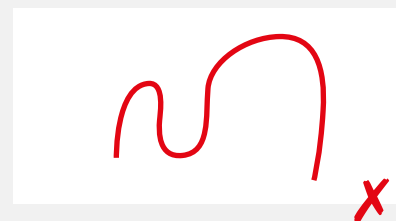
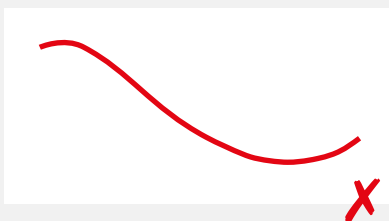
As a device that holds together the past and future, linking time and items, it should **not**:

- be presented as a wave or a ribbon;
- loop back on itself or create inappropriate shapes; or
- contain right-angles.

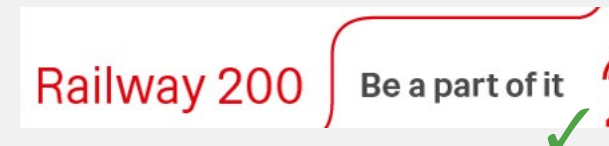
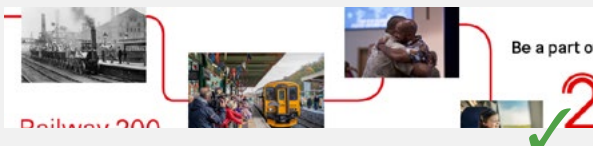
It should always:

- come in from the left and flow out to the right;
- look engineered when it changes direction – similar to a train route line; and
- be in Railway 200 [Red](#) where full colour is used or black/white when using a single colour.

The line thickness will vary depending on the scale of the design but should not be too thick so that it overpowers the overall design or too thin that it disappears. Ideally it should be balanced with the line thickness of the logo as shown in the examples. The thread can either appear in front of or behind images.



## Examples of line thickness





2

## Brand Components

# The thread

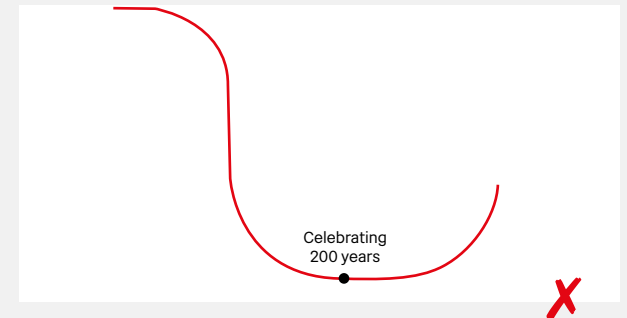
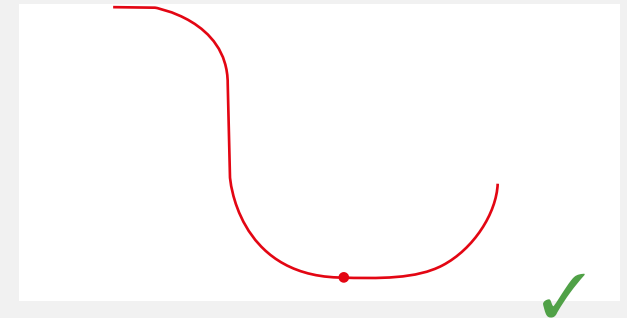
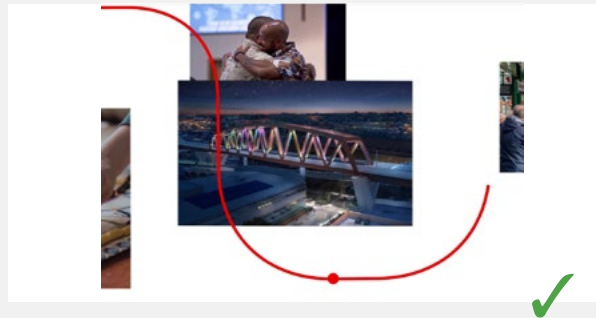
## The dot

A small dot can be added to the thread. The diameter of the dot is  $4 \times$  the width of the line (1:4). It is always centred on the thread.

Please note that the dot should **not**:

- be placed directly on an image or used with text;
- be situated on a bend or at the end of the thread; or
- be a different colour to the thread.

For further guidance on using the thread and dot elements of the identity, please check with the Railway 200 [team](#).





# Section 3

## Design Examples

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The following pages demonstrate how the **Railway 200** brand components come together to form communications such as PowerPoint presentations and digital items.





3

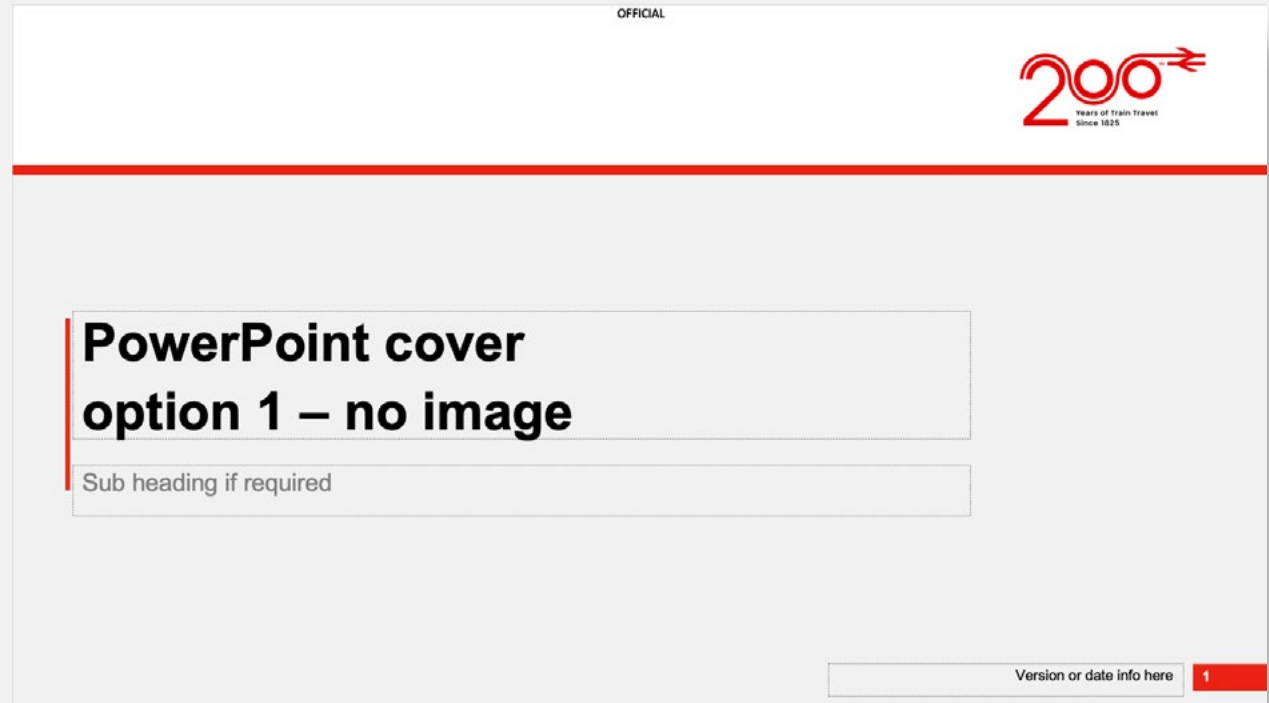
## Design Examples

# PowerPoint

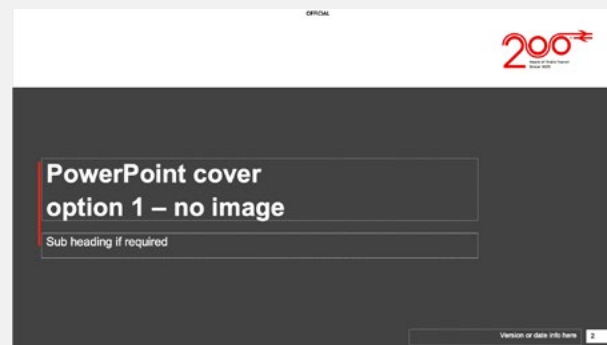
A suite of key PowerPoint pages has been developed to create a consistent look and feel.

The template uses **Arial** which is available across all platforms and devices.

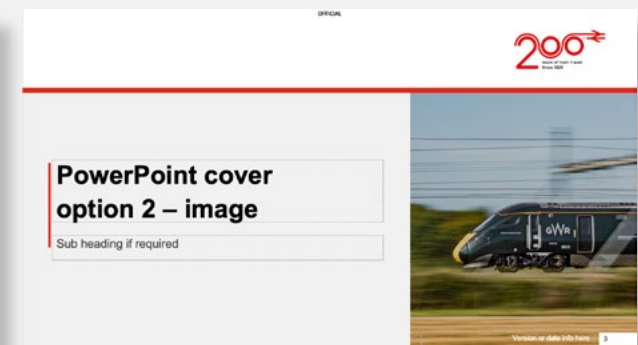
Title page with no image



Title page with no image



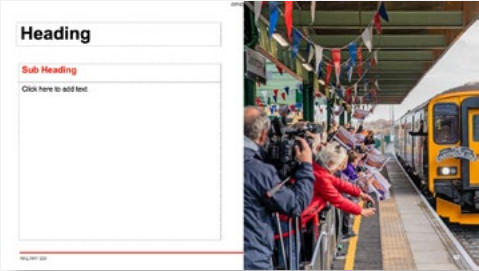
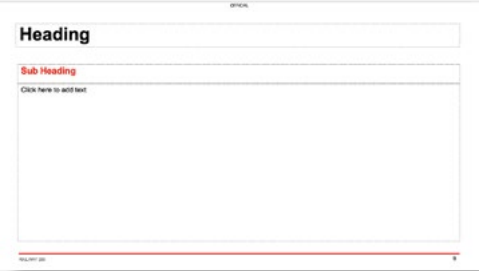
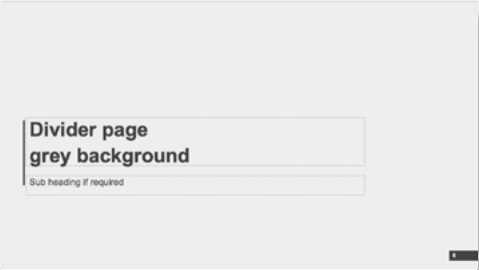
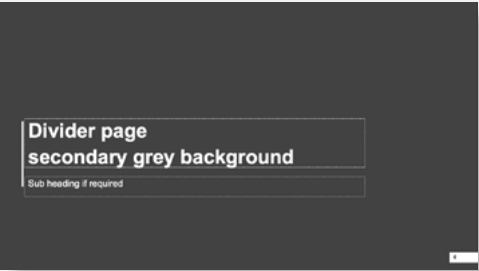
Title page with background image





# PowerPoint

A suite of key PowerPoint pages has been developed to create a consistent look and feel.





3

## Design Examples

# Teams/Zoom backgrounds

**Railway 200** backgrounds provide a branded theme to your virtual meetings.

Note that the position of the Railway 200 brand is intentional as this will be visible across a number of screen ratios and avoid contact with your head.

Background option 1



Background option 2



Background option 3



Background option 4





# Thank you

For brand enquiries:  
[railway200@gbrtt.co.uk](mailto:railway200@gbrtt.co.uk)