DTE

Visual Identity Guidelines

Contents

DTE

VISUAL IDENTITY GUIDELINES

Introduction

The DTE Visual Identity Guidelines is a collection of graphic design rules created out of our need to show the world who we are and what we believe. These guidelines define the way we visually talk to the world.

It is vital for anyone creating communications for our company to have a thorough knowledge of these guidelines and their implementation. We need to be united, with one clear voice. That voice is the brand identity as outlined in this document.

The overall aim of this document is to provide a unified and recognizable visual language that strengthens our perception as an energy company that is a force for good. To create recognition, certain brand assets need to be repeated in the same way across many touchpoints. To tell our entire story, our identity requires the flexibility needed to bring all the different facets of our company to life. This balance of diversity within unity must be carefully managed by following these guidelines.

If you need access to any DTE Energy brand assets or have any questions about these guidelines, please email Joy Neych, Supervisor, Design Resources, joy.neych@dteenergy.com.

The feeling that we want the world to take away from every communication is that DTE is a force for good. We create this feeling through the words we use and the images we show. Our visual language puts words and images at the highest priority, minimizing visual noise so that our messages have impact. Graphic elements, colors, and visual effects are used to draw attention and pull our audience in, but they are never allowed to dominate or be used for their own sake. The result is **a look that is confident, mature, and strong.**

Our visual language also makes a clear connection from our messages to our company through brand recognition. We use three key assets to accomplish this, our brandmark, our primary color palette, and our radiance graphics. These three elements, shown in the illustration on the right, help the world connect our actions and messages to our company. It is critical that **these key assets are repeated consistently** so that we are clearly recognized for who we are and what we do.

Brandmark
Section 1.0

Radiance Graphic
Section 2.0

Color
Section 4.0

Key Assets
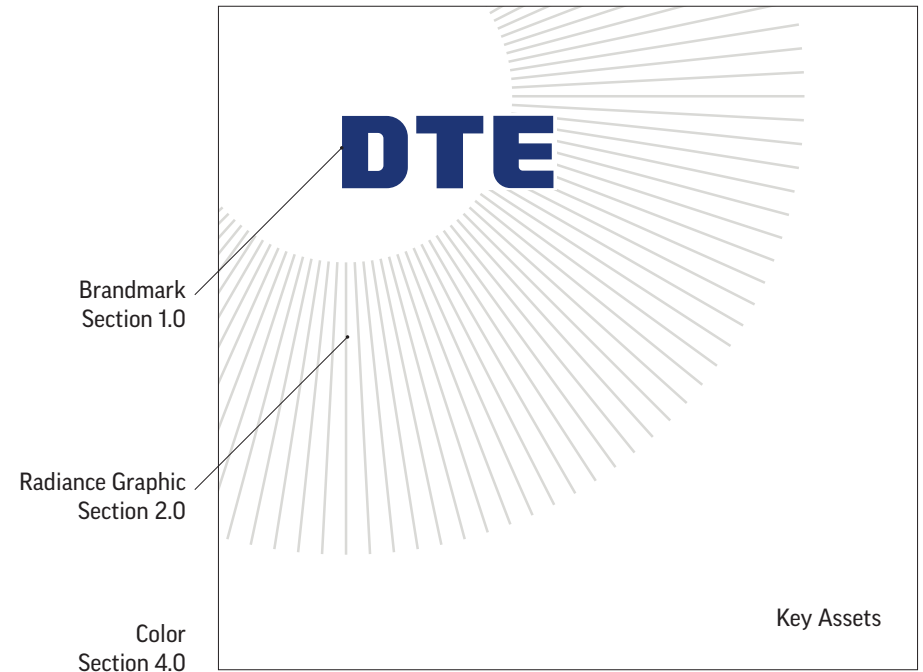
The Two Looks

We do a lot of different things at DTE, from environmental leadership, to power generation, to community development. We have two looks that help us communicate a variety of topics to a variety of audiences.

The leadership look is characterized by being confident, mature, understated, and strong. We use this look when we are talking about our role as a leader and when our audience is looking for strength and stability.

The energy look is characterized by being warm, energetic, and welcoming. We use this look when we need to connect on a personal level. We use it when our audience is looking for warmth and energy.

The two looks share many elements and most communications will be a combination of both. The examples on this page show how the looks can be applied.

The Leadership Look
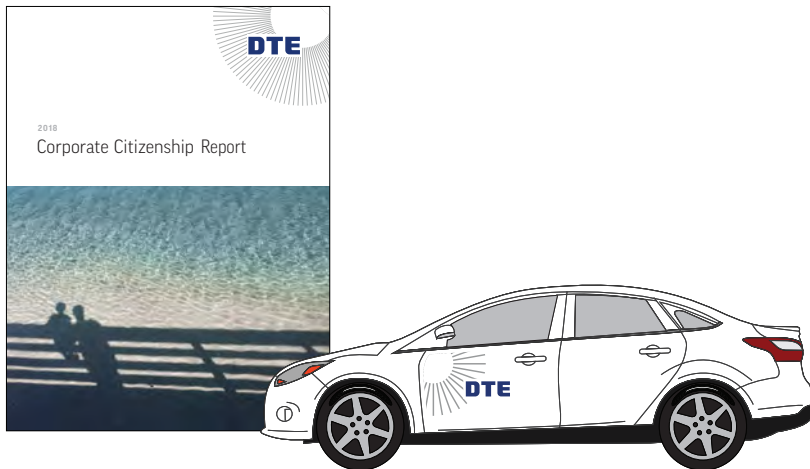
The Energy Look

Comparing The Two Looks

The two looks share many assets and associations. The leadership look uses only the key brand assets–brandmark, primary palette, and radiance graphic. The energy look can be seen as an increase in warmth and energy. It has the same key assets and associations but has additions. It has more associations, more color options, and more radiance graphics.

Starting with the key assets which create the leadership look, the other assets can be added or subtracted to increase or decrease warmth or energy, depending on the topic and audience. One quality that both looks share is generous white space. There are differences in the way that color and typography are applied to the two looks which are described in the corresponding sections of these guidelines.

The Leadership Look

Confident

Mature

Understated

Strong

The Energy Look

Confident

Mature

Understated

Strong

Welcoming
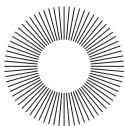
Energetic

Brandmark
Section 1.0

Color
Section 4.0

Typography
Section 5.0

Radiance Graphics
Section 2.0
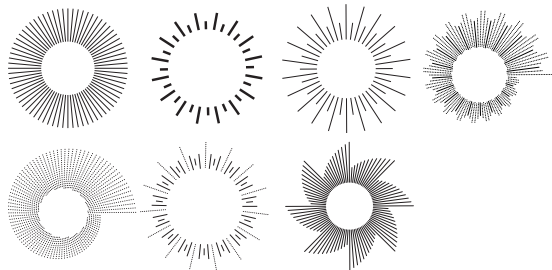
White Space

Both the leadership look and energy look are characterized by open white space. White space signals the value that we give to information, it helps to provide clarity and organization, and it is a dramatic counter to large, immersive imagery. The content must be carefully managed to create this look. If the desired content is longer than what will produce this look, pages must be added or content must be cut. Our communications should never feel cluttered or tight.

Visual Elements

1.0
Brandmark

Introduction

The DTE brandmark is the most prominent element within our company's visual identity. It's custom drawn characters allow our company to own and protect it as a trademark.

The brandmark is formed by bold, capital, sans-serif letters with a curve at the bottom-left corner of the E. These letter forms signify leadership, strength, and forward vision. The simplicity of the forms allows our brandmark to be adaptable in reproduction yet clearly recognizable to our customers.

The letter forms are only used for the brandmark. All other lettering for our company should use an existing typeface.

Typefaces should never be chosen in order to mimic the letter forms of the brandmark.

The brandmark must not be re-drawn, re-proportioned, or modified in any way.

DTE

The brandmark's simple construction allows for flexibility in a variety of applications, both print and digital.

Brandmark Application

The preferred application is a DTE Blue (PMS 280) brandmark on a white background or overlapping a radiance graphic. If the brandmark is to appear over an image, ensure that the mark is clearly legible. Backgrounds should provide sufficient contrast and be free of any distracting elements.

The brandmark must not be re-drawn, re-proportioned, or modified in any way.

DTE

The brandmark on a white background is a preferred application. It may also be applied over a radiance graphic as shown on the next page.

DTE

Use the reverse brandmark on low-contrast backgrounds that are more than 25% black.

DTE

The reverse brandmark may be reversed out of the DTE Blue color.

DTE
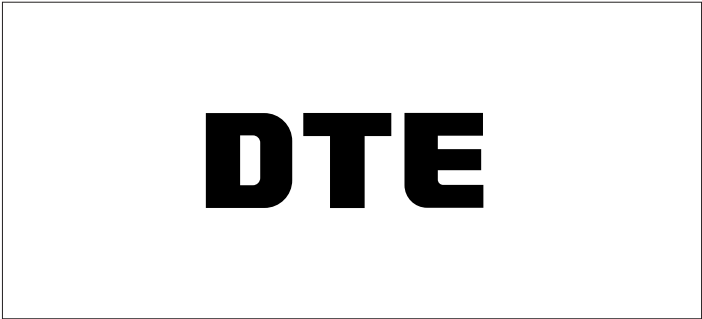
When DTE Blue is not available, the brandmark should appear in black.

DTE

Place the brandmark on backgrounds that are no more than 25% black and have low contrast with no distracting elements.

Brandmark Application with Radiance Graphic

The combination of the DTE brandmark overlapping a radiance graphic is preferred because it combines the strength and vision implied in the brandmark with the warmth and energy implied in the radiance graphic. However, the brandmark and the radiance graphic should not be built into a "lockup" of elements. This means that

they should not be both horizontally and vertically centered. The brandmark should always overlap either the outside or inside perimeter of the radiance graphic, as shown below.

The legibility of the brandmark must take priority. The radiance graphic should be light enough in value and/or line weight

so that it does not compete with the brandmark. When the brandmark is less than two inches wide, the area behind the brandmark should be blocked out so that the radiance graphic does not show through.

When the brandmark is less than two inches wide or the radiance graphic interferes with legibility, the area behind the brandmark should be blocked out so that the radiance graphic does not show through.

When the brandmark is being used larger than two inches wide and the radiance graphic will not interfere with legibility, the radiance graphic is not blocked out from behind the brandmark.

The brandmark always overlaps the radiance graphic either on the outside perimeter or the inside perimeter.

See more about radiance graphics in section 2.0.

Minimum Clear Space & Scale

The guidelines below show the recommended minimum space that should appear between the brandmark and any other elements such as copy or imagery. The space should be greater whenever possible.

The same minimum guidelines should be used when positioning the brandmark at the edge of a frame or a page, with the preference being for greater space.

In order to maintain the legibility of the brandmark, it must always appear at least .25 inch or 75 pixels in width. The preference is for the brandmark to be larger.

X

X   **DTE**   X   X

X
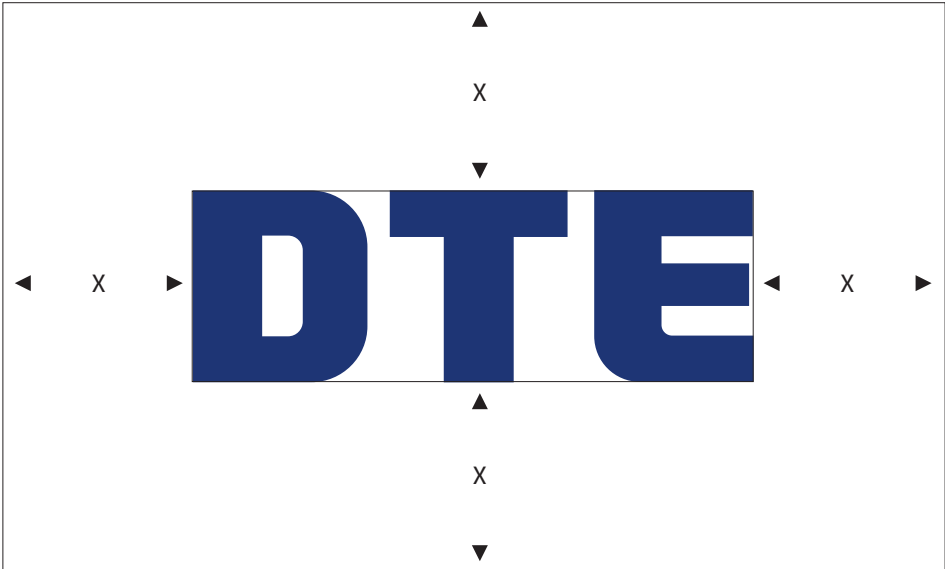
The minimum space that should appear between the brandmark and any other elements is based on the height of the brandmark as shown above.

DTE

.25 inch

The brandmark should appear no smaller than .25 inch or 75 pixels in width.

Unapproved Applications

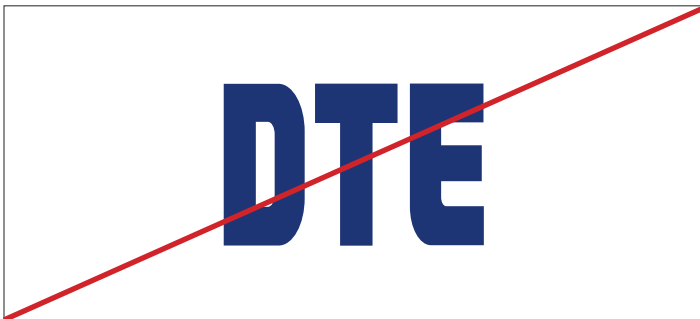The examples below show several situations to avoid when using the brandmark. These cases involve breaking down the integrity of the brandmark's form and lessening its legibility.

Do not change the proportion of the brandmark.

Do not apply any color to the brandmark besides DTE Blue. If this is not possible, the brandmark should appear in black or white.

Do not place the brandmark over busy or high-contrast areas of imagery. This creates visual noise around the brandmark and lessens legibility.
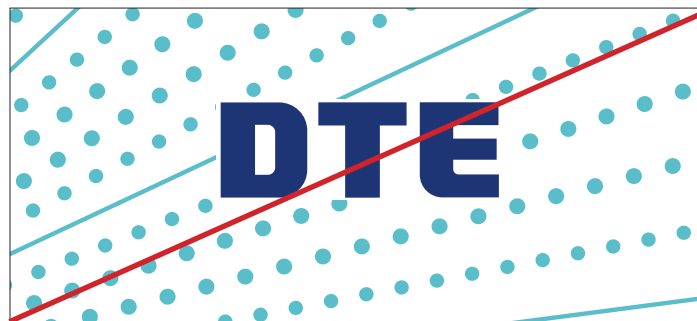
Do not place the brandmark over strong patterns or other bold graphic elements. Radiance graphics should always be subordinate to the brandmark.

Do not add any text or graphic element to the brandmark. Names of sub-groups, products, or initiatives should be displayed in text only.

Do not place the brandmark near any text, graphic element, or the edge of a page. The brandmark should always have ample white space around it. See *Minimum Clear Space and Scale*.

Partnership Lockup

When our brandmark is used to represent a partnership with another brand, a consistent layout should be used as shown below. This layout consists of the DTE brandmark, a partner brandmark, and a connection line. The layout is shown with the DTE brandmark at 1 x 3 inches. The length of the connection line is twice the height of the brandmark. Its thickness is 1.5 points when the mark is 1 inch tall.

The DTE brandmark does not overlap a radiance graphic when it is in a partnership lockup.

Connection Line

When the DTE brandmark is 1 inch tall, the connection line thickness is 1.5 points.

X

DTE

3X

.75X

.75X

PARTNER BRANDMARK

2X

In the preferred layout, all three elements are visually centered horizontally.
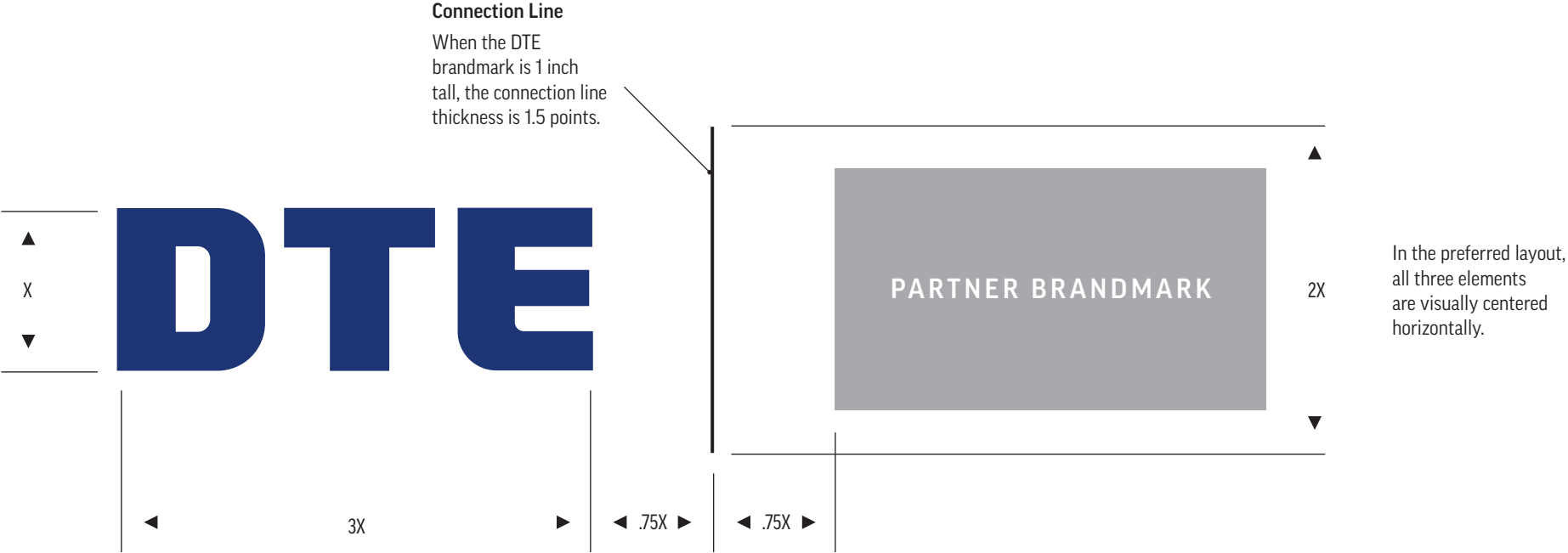
Alternate Partnership Lockup

The preferred layout of marks is horizontal. If vertical application is required, use layout shown below.

3X

DTE

X

.75X
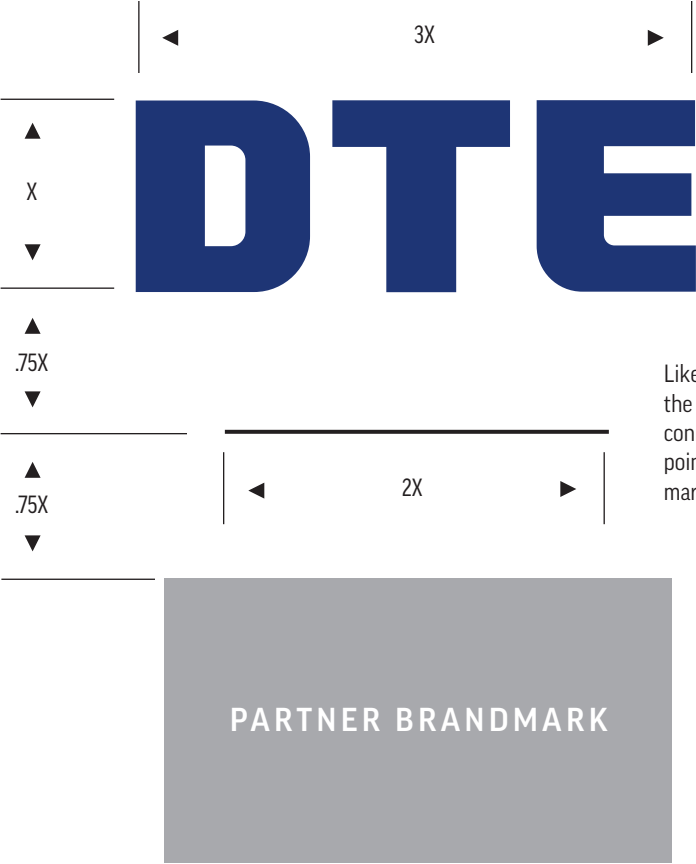
Like the horizontal layout, the vertical layout uses a connection line that is 1.5 points thick when the DTE mark is 1 inch in height.

2X

.75X

PARTNER BRANDMARK

In the alternate layout, all three elements are visually centered vertically.

Partnership Lockup Applications

The DTE brandmark should have equal visual weight to the partner brandmark. This means that marks that are lighter in value and weight will need to be larger in proportion to the DTE mark. Marks that are bolder or heavier than the DTE mark will need to be smaller in proportion.

Both brandmarks should have an equal visual distance from the separating line as shown below.

The brandmark does not overlap a radiance graphic when it is in a partnership lockup.

When the partner brandmark is lighter in visual weight than the DTE mark, it should be larger in scale to equalize the marks.

The space between the marks and the separating line should be visually equal. In this case, the elements that hang off the shield in the partner mark are closer than the specified distance to create the effect.

2.0
Radiance Graphics

Introduction

The radiance graphics are a set of graphic devices that bring a dynamic quality to our company's communications. They also help provide a style that is recognizable to our customers.

The radiance graphics are formed by arrangements of straight, thin lines or dots that radiate around a central axis.

The graphics represent a force for good and the energy that we provide to our customers—whether through electricity, natural gas, or human energy. This energy is radiant in that it is warm, dynamic, light, and hopeful.
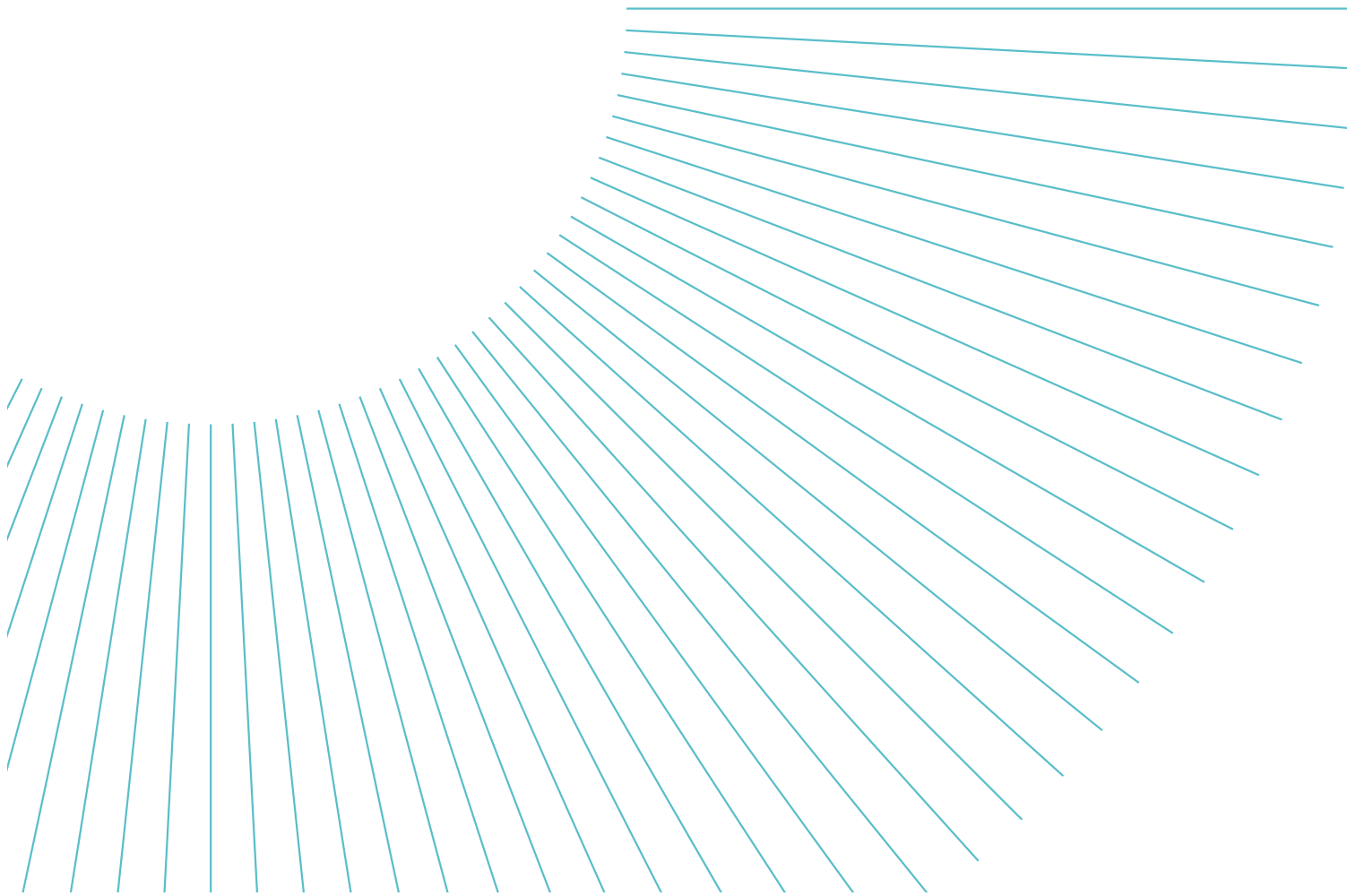
Radiance Graphics Set

Below are the seven different radiance graphics in the set. They are abstract symbols of radiant energy and should never be seen as literal objects, elements, or phenomena. For instance, a radiance graphic should never be used as an illustration of the sun.

1

2

3

4

5

6

7
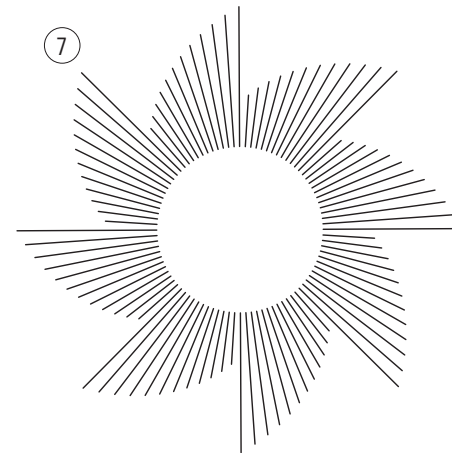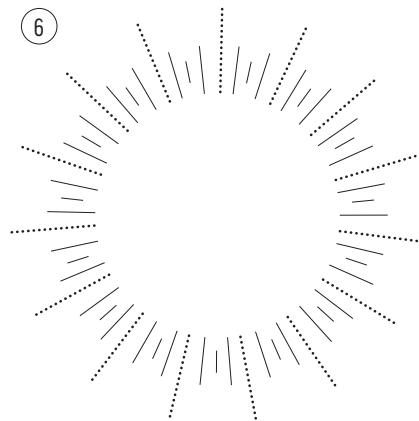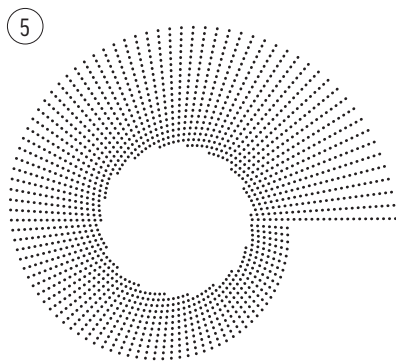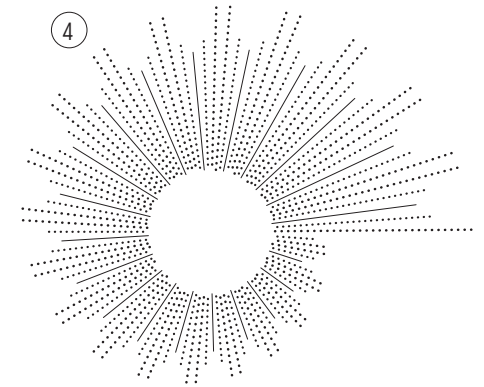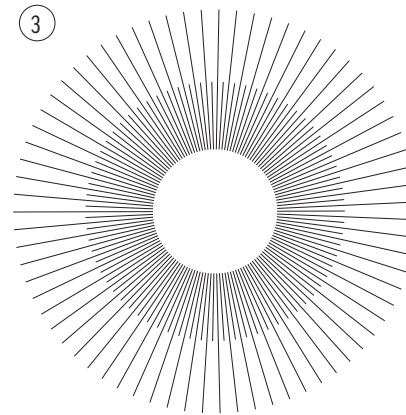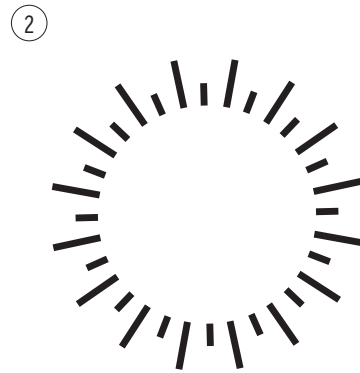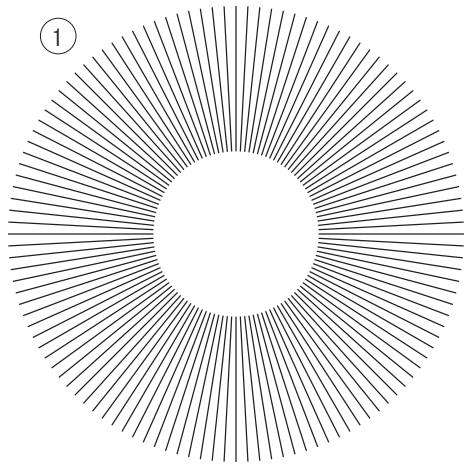
Application

The radiance graphics should appear as background elements. In order to achieve this, it is always preferred to bleed the graphics off of at least one edge. They should be applied with colors and stroke widths that do not overpower the brandmark, headline, and imagery.

The radiance graphics may be applied underneath the brandmark or overlapping imagery, however they should not interfere with any copy, graphic element, or the subject of an image.

The radiance graphics are available to lend their energy to a communication but they are not a necessity. They should never be

forced into a design for their own sake. Multiple radiance graphics should be avoided within one page.

Bleeding the radiance graphic off of the edge allows it to be seen as a background element.
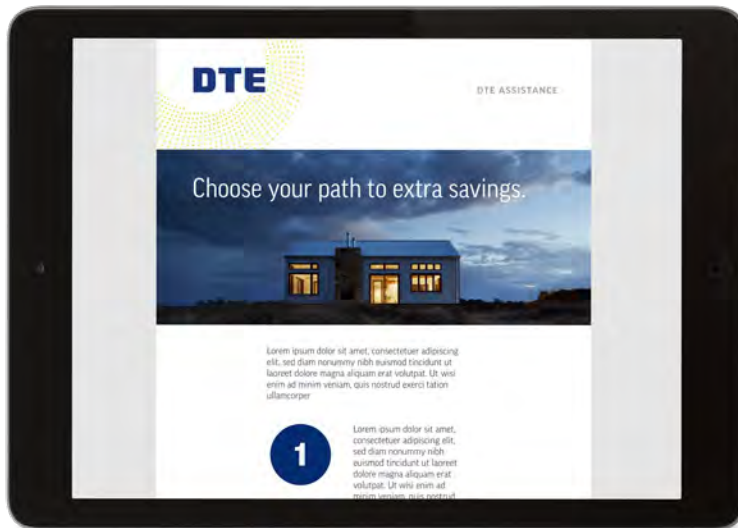
The radiance graphic may be applied underneath the brandmark, however it should appear in a light color with thin lines so it does not overpower the brandmark.

The radiance graphics should not interfere or compete with headlines or other typographic elements. This means lighter colors and line weights are used.

Application with Color

When appearing on a white background, radiance graphics can be applied in any of the secondary colors or in gray. The secondary colors are used for communications that require a more energetic or welcoming look. Tints of the secondary colors can be used to keep the radiance graphics from competing with the brandmark or text elements.

The radiance graphic in gray creates a more official and confident look. Lighter values of gray should be used on a white background in this treatment. White radiance graphics can be placed on colored or gray boxes. The lines of the radiance graphic should be translucent if the contrast interferes with text or imagery.

Building the infrastructure of the future

When the radiance graphic appears in gray or reversed out of a gray box, a more official and confident look is created.

Moving our community forward

When the radiance graphic appears in a secondary color, a more energetic and welcoming look is created.

Building the infrastructure of the future

Light backgrounds should be used when the radiance graphic is white.

Moving our community forward

Tints of the secondary colors should be used to keep the radiance graphics from competing with other elements on the page.

DTE

The radiance graphic is translucent when it appears on dark backgrounds. This minimizes contrast and allows the brandmark to be legible.

Moving our community forward

The radiance graphic is translucent when it appears on a background in a secondary color. This minimizes contrast with the background.

Application with Imagery

The radiance graphic may appear over imagery in order to create a sense of warmth or energy. When this application is used, it is important that the radiance graphic does not interfere with the subject of the image or add too much visual noise to the composition.
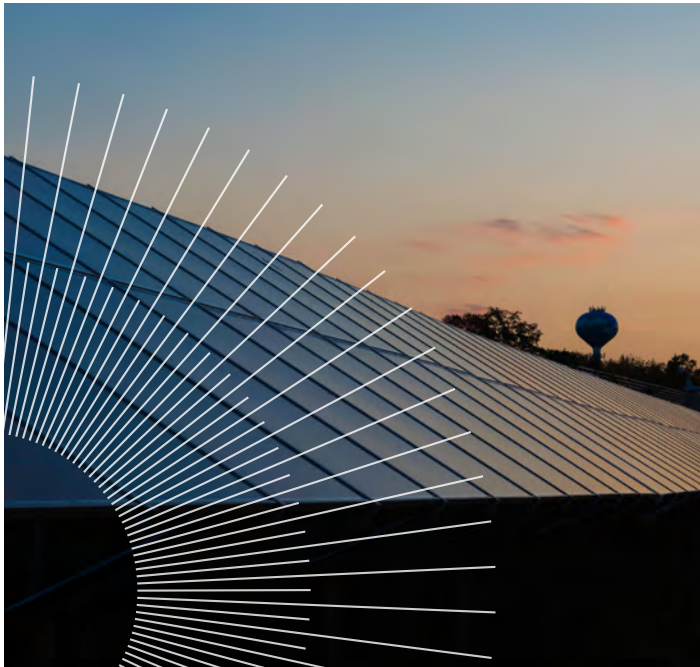
The imagery used in this application should have a clear subject and have little color and value contrast. Busy or complicated images should be avoided.

Radiance graphics should always be white with thinner line weights. It may need a translucent effect applied to prevent the radiance graphic from competing with the subject of the image.
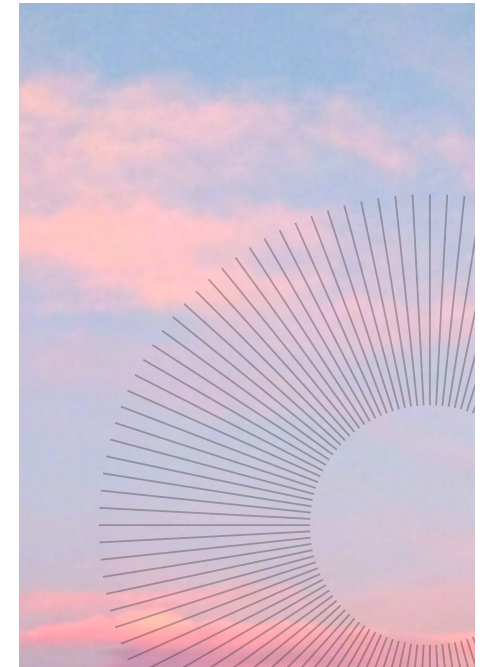
Light images may use a radiance graphic with a darker value. Translucence may be required to prevent the graphic from competing with the photograph.

**Unapproved Applications
with the Brandmark**

The examples below show situations to avoid when combining the brandmark with the radiance graphic.

The radiance graphics are never used in a way that appears like a brandmark lockup. The brandmark should not be centered within the radiance graphic.

The radiance graphic should never compete for prominence with the brandmark.
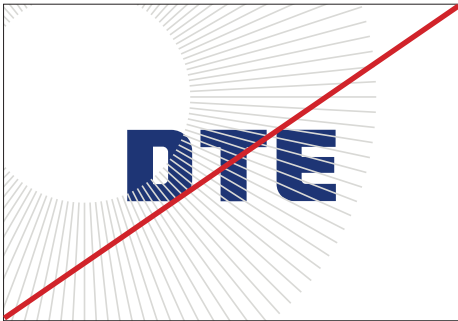
The radiance graphic should never be placed over the brandmark.
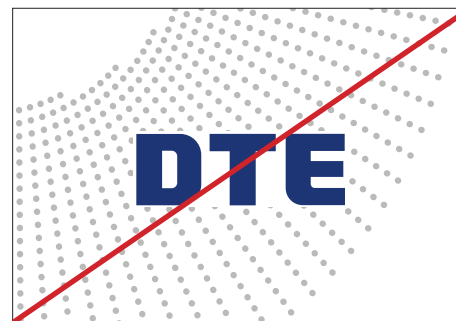
The brandmark should not be enclosed within the radiance graphic. It should overlap either the inside or outside perimeter of the graphic.

Other Unapproved Applications

The examples below show several applications of the radiance graphics to avoid. In general, these examples make the radiance graphic into an illustration or interfere with legibility.

The radiance graphics should always be seen as abstract patterns and background elements.
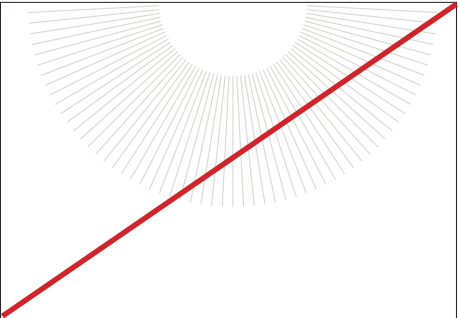
The radiance graphic should not be divided exactly in half either vertically or horizontally.

The radiance graphics are symbolic and are not used to illustrate light or heat.

Radiance graphics should not be combined with flare effects or glows within imagery.

Radiance graphics should never interfere with the legibility of text.
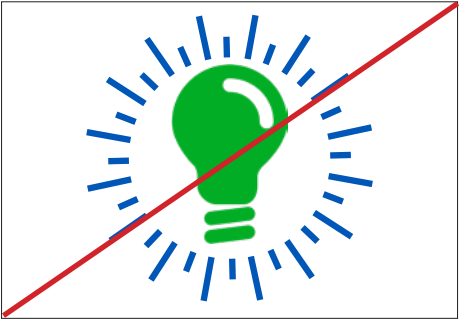
Radiance graphics are never locked up with icons or other artwork.
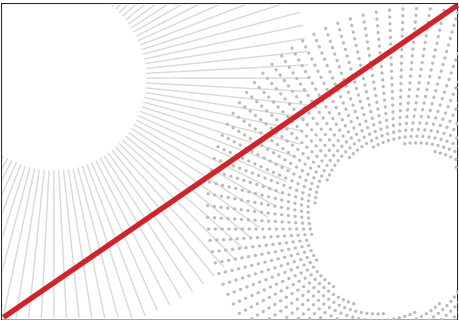
Radiance graphics are never overlapped and should be used sparingly in communications. In general, a maximum of one radiance graphic should be seen per page.

3.0
Graphic Devices

Circles and Boxes

Circles and boxes are used as containers for icons, numbers, imagery, and short statements.

The circles may be solid or outlined, never both. The secondary palette is used to color the circles. The circles can be used to overlap other elements such as boxes and imagery.

The boxes are light gray or a secondary color. Boxes are used to separate short stories and statements from other content.
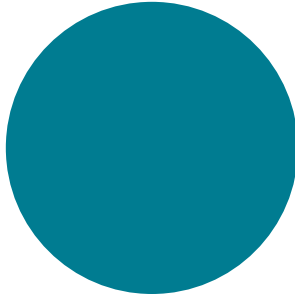
Circles can be a solid secondary color or gray.
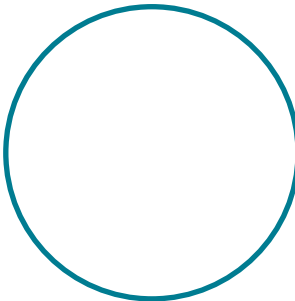
Circles can be outlined, but should not have a fill color.

8,800

Large numbers or icons can be placed within circles to call attention to a topic on a page.

Boxes are light gray or a secondary color. They can contain short statements, stories, sidebar information, or imagery.

8,800

Our employees volunteered 8,800 hours with 681 Detroit non-profits.

Circles can contain images and can overlap other design elements.

White Borders

White borders can be used on simple shapes that overlap other elements. These borders are always heavy, helping to separate information and add white space to the layout.

DTE ENERGY ASSURANCE

Are your appliances protected?

DTE

Building the infrastructure of the future

Lorem ipsum dolor
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi Lorem ipsum dolor sit amet, consectetuer adipiscing elit.

70%

Our upgrades and tree trimming have resulted in seventy percent reliability improvements.

Lorem ipsum dolor
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam

The rectangle in the example on the left and the circle in the example above use heavy white borders to separate images from texture backgrounds.

Cutouts and Background Texture Images

Cutout images have the background information removed, allowing the background of the page to show through. This eliminates distracting elements in the composition and creates a clear focal point. It also creates an organic contrast to rectangular elements like image boxes and text frames.

Background texture images are used as background elements. They can provide color to a layout and allow other elements to overlap them. The textures are always photographic images of natural subjects such as sky, water, or green spaces. They are not illustrations or gradients.

Making Michigan a better place to live

Facipsum landigent et latios sequiatustia quas pa praest, nim aliqui di res dolores expliqui id et ipis doluptur, sam quos ipsam quas eost, solupta tempernam am saepudi gnietur? Ut oditibusa doluptia si nos denime volor ant.

Aximaximpos delis dolorep erfero volorestiis perit landam del iusaperaecae. Il mos dolorum verio temped magnime nimust ipsuscid utatus, ut fuga. Lut velit doluptat iunt du.
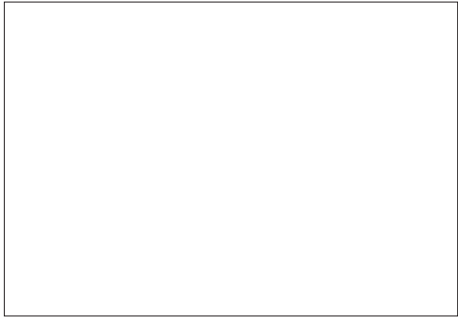
Background textures are used to bring color into layouts.

Cutout images can overlap graphics and image boxes.

4.0
Color

Primary Brand Colors

Our primary brand colors are DTE Blue (PMS 280), gray (PMS Cool Gray 3), and white, as shown below. In application, the colors should match the PMS numbers as closely as possible. Values for RGB and CMYK have been given to help reproduce the colors consistently within different environments.

The colors shown below suggest the PMS colors indicated. Always use an updated Pantone guide for an accurate visual representation. For paint colors, match the PMS swatch indicated.

DTE Blue

A deep blue color which conveys strength, stability, and experience. DTE Blue has historically been associated with our company and we continue to rely on the color to show the continuity from our past to our future. The DTE brandmark should appear in DTE Blue whenever possible.

Gray 3

Our gray is used primarily for radiance graphics and for written information and identification. It provides us a sophisticated and mature way to present information and to allow the radiance graphics to support communications without overwhelming them.

White

White is used as a canvas to present our identity elements. It is clean, pure, and calm. Intentional use of white space in our communications shows respect for our audiences and provides them organized and understated messages.

Coated
PMS 280 C
C100 M70 Y0 K20

Uncoated
PMS 280 U
C100 M77 Y0 K8

Screen
R30 G53 B117
#1e3575

Coated
Cool Gray 3
C0 M0 Y0 K20

Uncoated
Cool Gray 3
C0 M0 Y0 K27

Screen
R177 G179 B179
#b1b3b3

Secondary Brand Colors

The secondary brand colors support the primary palette and suggest clean, natural environments like water and sky. The brighter hues add vibrancy to communications.

A range of gray values have been provided for flexibility in different applications

such as radiance graphics, subheads, and sidebar backgrounds.

The colors shown below suggest the PMS colors indicated. Always use an updated Pantone guide for an accurate visual representation. For paint colors, match the PMS swatch indicated.
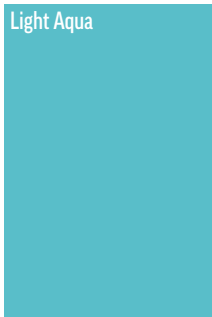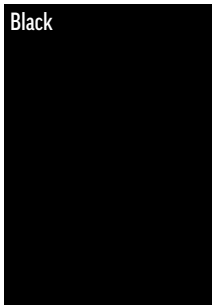
| Light Green | **Coated** PMS 584 C C21 M0 Y89 K0 **Uncoated** PMS 584 U C18 M0 Y80 K0 **Screen** R210 G215 B85 #d2d755 | Light Aqua | **Coated** PMS 2227 C C60 M0 Y25 K0 **Uncoated** PMS 2227 U C60 M0 Y20 K0 **Screen** R89 G190 B201 #59bec9 | Aqua | **Coated** PMS 2231 C C100 M0 Y29 K25 **Uncoated** PMS 2231 U C98 M0 Y28 K21 **Screen** R0 G124 B145 #007c91 | Blue | **Coated** PMS 285 C C90 M48 Y0 K0 **Uncoated** PMS 285 U C70 M30 Y0 K0 **Screen** R0 G114 B206 #0072ce |

| Black | **Coated** Process Black C0 M0 Y0 K100 **Uncoated** Process Black C0 M0 Y0 K100 **Screen** R0 G0 B0 #000000 | Gray 10 | **Coated** Cool Gray 10 C0 M0 Y0 K60 **Uncoated** Cool Gray 10 C0 M0 Y0 K73 **Screen** R99 G102 B106 #63666a | Gray 7 | **Coated** Cool Gray 7 C0 M0 Y0 K40 **Uncoated** Cool Gray 7 C0 M0 Y0 K47 **Screen** R151 G153 B155 #97999b | Gray 1 | **Coated** Cool Gray 1 C C0 M0 Y0 K11 **Uncoated** Cool Gray 1 U C0 M0 Y0 K16 **Screen** R217 G217 B214 #d9d9d6 |
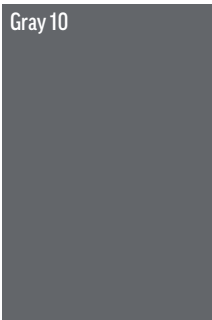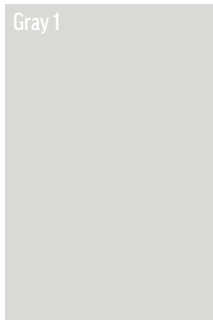
Color and the Leadership Look

The leadership look is used for communications that are more official and formal. Examples include stationery, executive communications, and reports. The look is strong, stable, clean, and organized.

The primary palette is used to create this look. It consists of DTE Blue, gray, and white. The secondary palette should be used minimally to create this look.

The leadership look uses the primary palette to create communications that appear strong, clean, and stable.

Color and the Energy Look

The energy look is used for communications that are more energetic and welcoming. Examples include marketing materials and newsletters. The look is engaging, dynamic, and open.

The energy look uses both the primary and secondary palettes. Color should still be used as an accent, allowing for plenty of white space, but communications with the energy look have more variety of color.

The energy look uses the secondary palette to create communications that are engaging, dynamic, and open.

5.0
Typography

Typeface Introduction

The DTE font family is named Good. This font family was designed for legibility, flexibility, and for editorial usage, giving communications a grounded and fact-driven appearance. There are many weights and levels of compression and extension. Three styles are shown below as examples.

Good

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&*()";
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&()";*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&*()";
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&()";*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&*()";
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&()";*

Above are examples of Good Compressed, Regular, and Extended. All are shown in roman and italic versions at 14 point.

Alternate Typeface

The alternate typeface is Verdana. It may be used when Good is not available on the creator's or recipient's computer system. This is often the case for communications that are created in Microsoft Office programs such as Microsoft Word and PowerPoint. The preference is always to use the primary typeface, Good. Verdana should only be used if necessary.

Verdana

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&*()";
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!$?&()";*

Above are examples of Verdana Regular and Italic at 14 point.

Typography and the Leadership Look

The leadership look is used for communications that are more official and formal. Examples include stationery, executive communications, and reports. The look is strong, stable, clean, and organized. The example below shows the typographic styling of the leadership look. Specifications are provided as a reference to proportions of various typographic styles. Main headlines should be in sentence case with no punctuation unless needed. Typographic styles should be flush left without hyphens if possible.

Eyebrow Head
Good Pro Wide Medium
8/10 pt
Uppercase
60 Tracking Value

Lead-In Copy
Good Pro Narrow
14/17 pt

Subheads
Good Pro Wide Medium
10/12 pt
Sentence Case
6 pt Space Before

DTE ENERGY PROGRESS

Building a sustainable future

Headline
Good Pro Narrow Light
36/43 pt
Sentence Case

Ur sitatus reperum eiunt ea consequi ulparumqui ipid que natqui suntis ni as atem et hictionsequi nulpa nullore stibusam re comnia quis aligniatias porem aliae lignis ipienis volectem harchil igenihi tisquia esequiatiur, num con consedis volupis et quo blaborrum quat.

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Body Copy
Good Pro Narrow Light
10/12 pt
6 pt Space Between Paragraphs
Flush left
No hyphenation

Typography and the Energy Look

The energy look is used for communications that are more energetic and welcoming. Examples include marketing materials and newsletters. The look is engaging, dynamic, and open. The example below shows the typographic styling of the energy look. Specifications are provided as a reference to proportions of various typographic styles. Main headlines should be in sentence case with no punctuation unless needed. Typographic styles should be flush left without hyphens if possible.

Eyebrow Head
Good Pro Wide Medium
8/10 pt
Uppercase
60 Tracking Value

DTE ENERGY PROGRESS

A better future

Headline
Good Pro Compressed Light
96/84 pt
Sentence Case

Lead-In Copy
Good Pro Narrow
14/17 pt

Ur sitatus reperum eiunt ea consequi ulparumqui ipid que natqui suntis ni as atem et hictionsequi nulpa nullore stibusam re comnia quis aligniatias porem aliae lignis.

Subheads
Good Pro Extra Condensed Medium
14/14 pt
Sentence Case
10 pt Space Before

Cupta pore soloria et volorem nobit
Conet et velique sus inihicit, te re ditemquo cum nobitia doles sam fugia dolupta turiae plab iunt fuga. Lest porerro exersperis ea commolorepe pra cum sus.

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Nobis ente sam, culparum es adit imus.

Body Copy
Good Pro Narrow Light
10/12 pt
6 pt Space Between Paragraphs
Flush left
No hyphenation

Other Typographic Styles

The examples below show how pull quotes, figures, and sidebar information can be styled. These styles can be used within the leadership look or the energy look.

Pull Quote

Good Pro Extra
Condensed Light

48/48 pt

"A company is a collection of people's energy"

Figures

Good Pro
Compressed Light

60 pt

$1.4 m

Cupta pore soloria et volorem nobit?

Conet et velique sus inihicit, te re ditemquo cum nobitia doles sam fugia dolupta turiae plab iunt fuga. Lest porerro exersperis ea commolorepe pra cum sus.

Sidebar Head

Good Pro Wide
Medium

12/14 pt

3 pt Space After

Sidebar Text

Good Pro
Narrow Light

10/12 pt

Cupta pore soloria et volorem nobit?

Conet et velique sus inihicit, te re ditemquo cum nobitia doles sam fugia dolupta turiae plab iunt fuga. Lest porerro exersperis ea commolorepe pra cum sus.

Sidebar Head

Good Pro Wide
Medium

12/14 pt

3 pt Space After

Sidebar Text

Good Pro
Narrow News

10/12 pt

Grids and White Space

The grid is a key design element in our communications. It allows our look to be organized and clear.

A page with several short topics should be arranged into small clusters of information. A key topic should be given visual weight on a page, allowing for

contrast of scale between high priority topics and lesser ones.

White space should be used to divide clusters of information and provide openness into the composition. The use of rules should be avoided when dividing topics or stories on a page.

If the amount of content does not allow for ample white space and openness, the content should either be cut down based on the purpose of the communication, or more space should be given for the content.

Information should be aligned to a grid line near the top of the page, the bottom of the page can be ragged and have open spaces.

A main story is given two columns with a large photo. A lesser priority topic has a smaller image and fewer words.
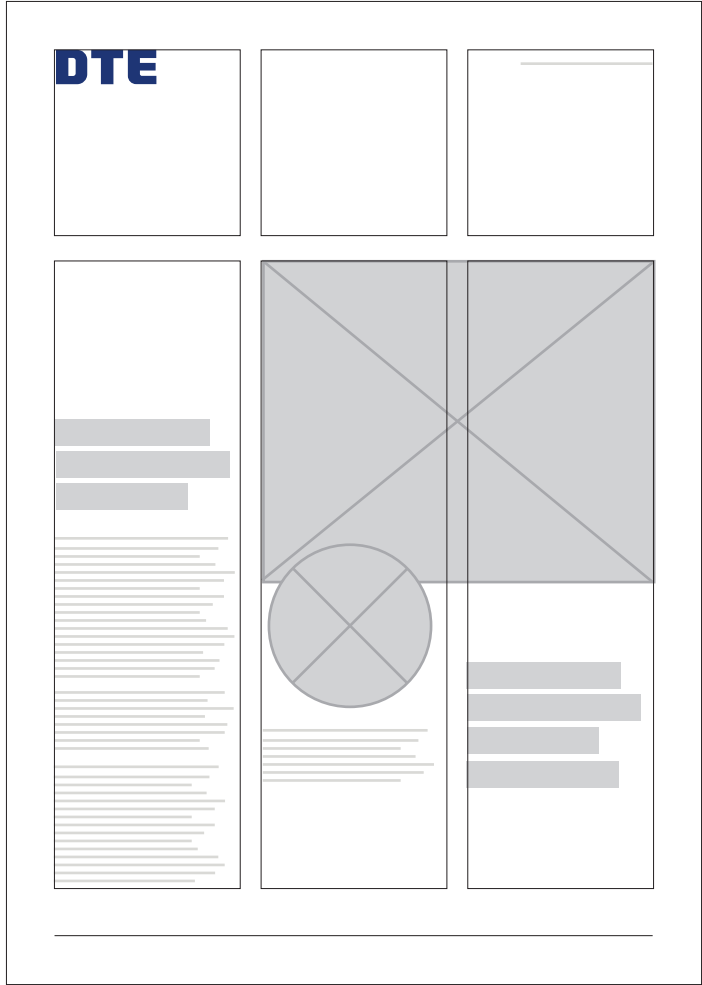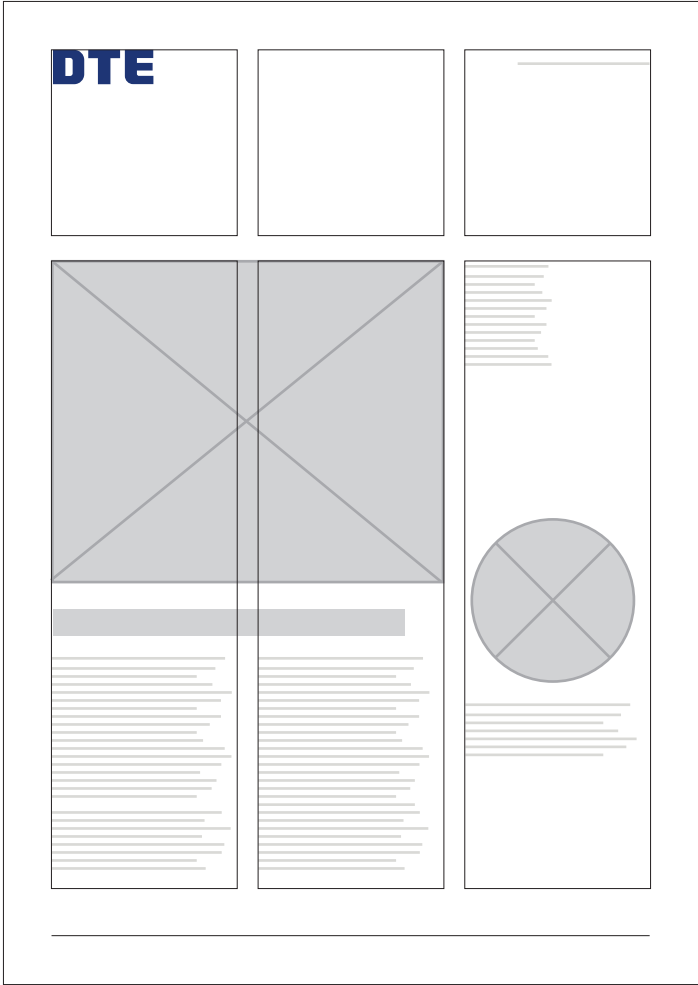
For two related stories, images are overlapped to imply their relationship. A pull quote can help pull readers into the story.

Headlines Over Imagery

Headlines can be reversed out of imagery to create a strong and immersive combination of type and image. In this application, it is important that the headline and any other text is legible and that there is no interference with the subject of the image.

Leading with our energy

Serving with our energy

The imagery used in this application should have a clear subject and be uncomplicated. The area where the headline and text will be applied should have a dark enough value so that the text will be legible. If the image does not meet these criteria, another should be chosen or the headline should be placed outside of the image in a clear area. The use of bars or other graphic elements to provide a clear area for headline placement should be avoided.

The headline style should have more weight in this application than when appearing on white. Only headlines and short lead-in copy should reverse out. Longer text should not reverse out of images.

6.0
Information Graphics

Icon Style

We use icons as instant identifiers, helping our audience easily navigate and understand communications. We also use icons as recognizable brand elements, helping our audience distinguish our communications from everything else. This means our icon system is composed of simple and easily recognizable shapes with a distinct style in construction.

It's important to see the icons as symbols, not as illustrations. The icons are not intended to convey a lot of information about a topic so their design should be as simple as possible.

Our icon shapes are composed of outlines. Their linear quality alludes to the style of the radiance graphics and helps give

our communications a unique and recognizable look.
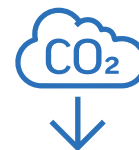
Icon Construction

When creating an icon, begin with a universally recognized object. Build the object with simple, geometric shapes. If possible, avoid text and multiple objects as they tend to complicate the icon. The icon should be clearly recognizable when shown at 1/2 inch across.

When the icon is placed within a one-inch circle, the line stroke weight should be two-points. The outside edge of corners is generally rounded as shown below. The ends of lines should be squared off.

Our icons often appear within an outlined circle or reversed out of a solid circle. While the circle is preferred, other shapes can be used, depending on the application. The icon can also be used with no bounding shape.

The outside corners are rounded while the inside is angled.

The line terminals are squared.

The house is a quickly understood object. It has been drawn with simple, geometric shapes.

The icon's stroke weight is two points when the icon fits within a one inch circle.

◄   1 in.   ►

Smaller shapes may require lighter weight strokes, like the fins in this wind turbine.

The icon should be recognizable when inside a ½ inch circle.

Icons can appear within a circle, be reversed out of a solid circle or have no bounding shape.

While the circle is preferred, icons can appear in a variety of different bounding shapes, depending on the needs of the application.

Icon Applications

The applications below show a variety of different ways that the icons can be combined with text, diagrams, and imagery.
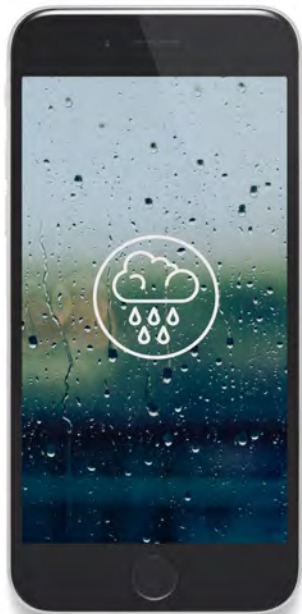

Lorem ipsum dolor sit amet, consectetuer

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation
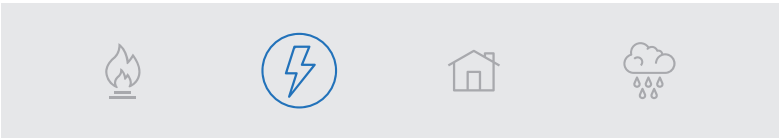
Information Graphic Style

As a leader in our industry, we take information seriously and it shows in our communications. Clarity is our first priority, ensuring that our audience can clearly understand information graphics. This means cutting clutter and visual noise and allowing straightforward graphics to communicate accurately.
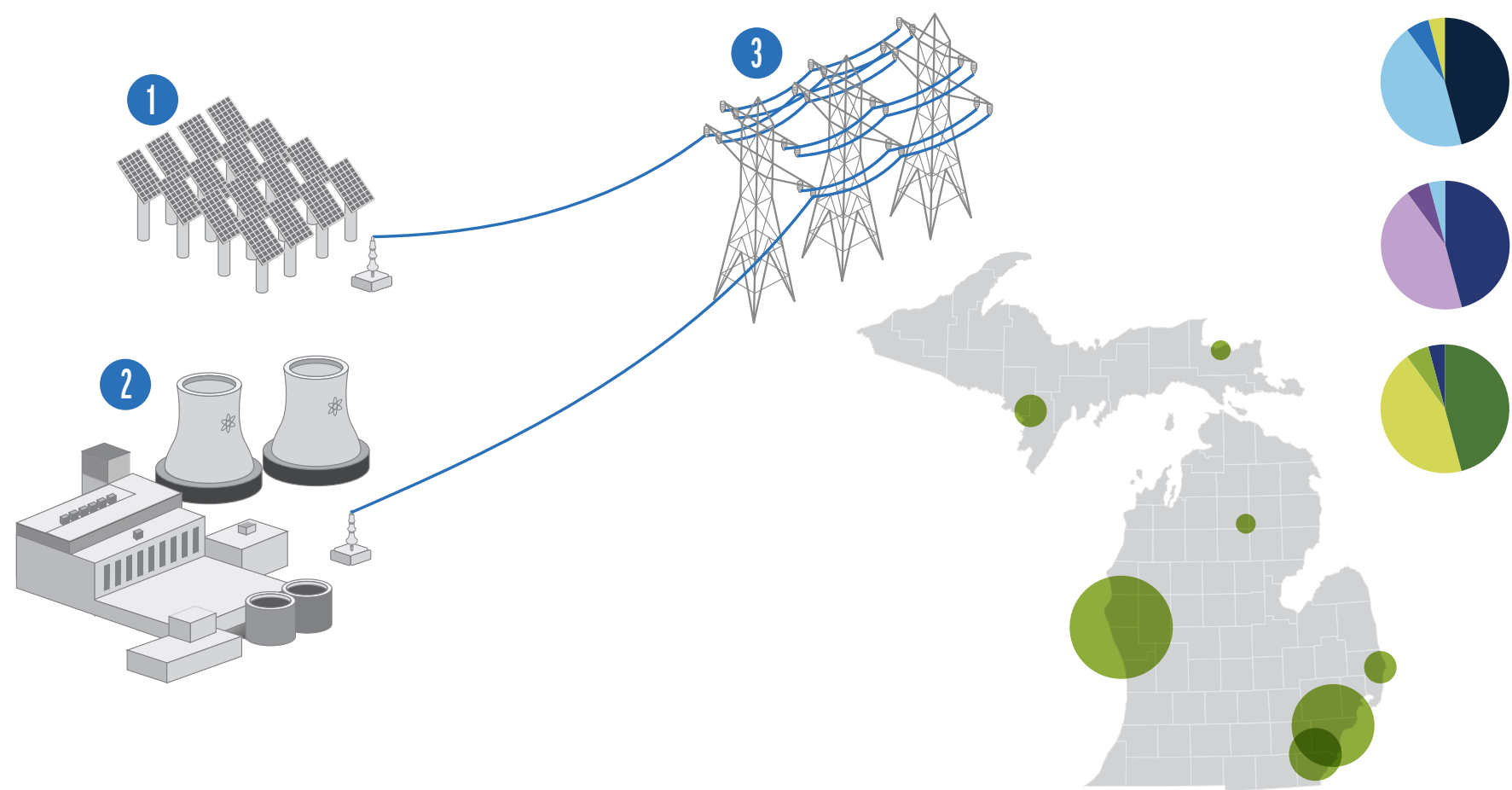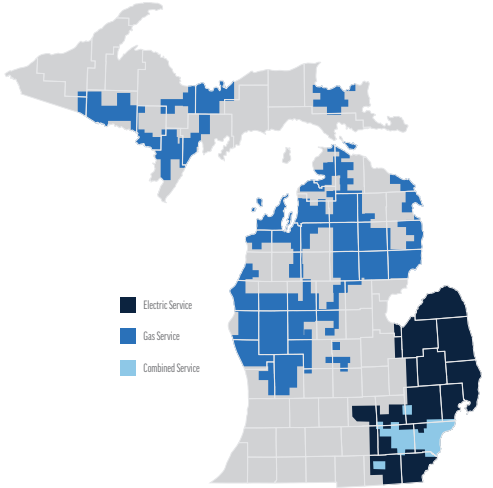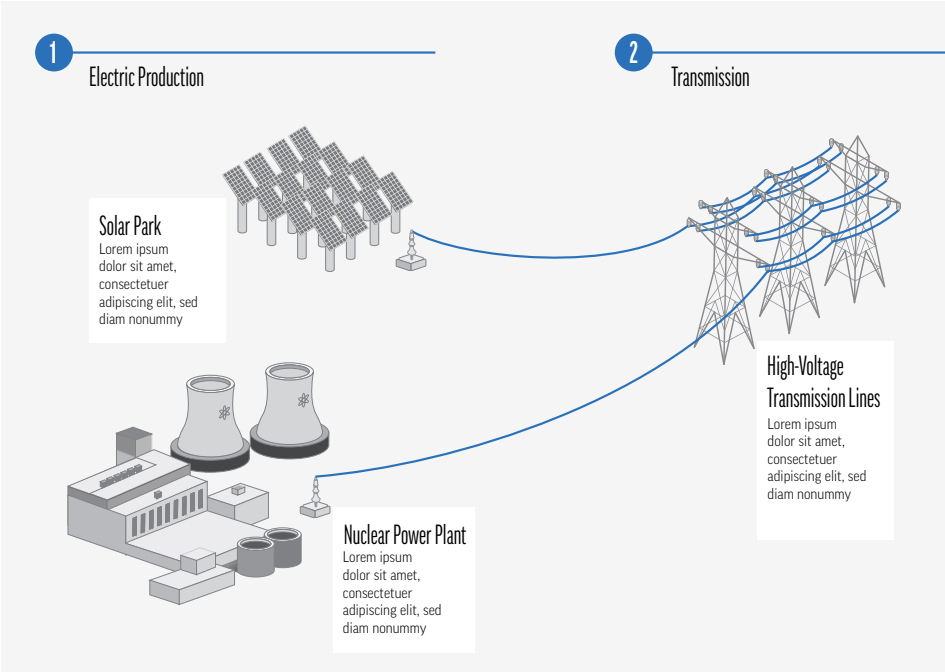
Information Graphic Construction

When creating information graphics, first determine which information is primary and which information is background. Primary information should be called out by using contrasting color and bold shapes. Background information should be shown in neutral colors with low contrast.

Avoid the use of gradients, shadows, or overly busy visuals. Nothing should detract from clearly conveying the information.

Labels, captions, and legends should be set in Good typeface. Key lines should be light weight and have low contrast with the background.

In this example, the primary information is the flow of electricity from multiple sources to transmission lines. The electric lines are emphasized with color. The structures provide context to the graphic so they are constructed with neutral grays.

1 Electric Production

2 Transmission

Solar Park
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy

High-Voltage Transmission Lines
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy

Nuclear Power Plant
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy

This map shows service areas for gas, electric, and combined service. The service areas are designated with a color while the state contour and county outlines are background information, shown in neutral grays and white.

■ Electric Service
■ Gas Service
■ Combined Service
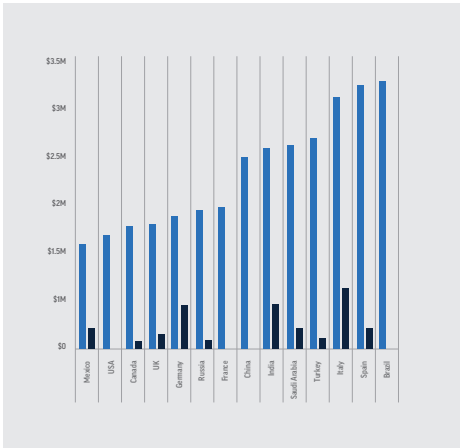
This bar chart uses light key lines and small labels. This allows the primary information in the bars to stand out for quick comparison.

$3.5M
$3M
$2.5M
$2M
$1.5M
$1M
$0

Mexico | USA | Canada | UK | Germany | Russia | France | China | India | Saudi Arabia | Turkey | Italy | Spain | Brazil

Information Graphic Applications

The applications below show a variety of
different ways that information graphics
can appear within communications.

Information Color Palette
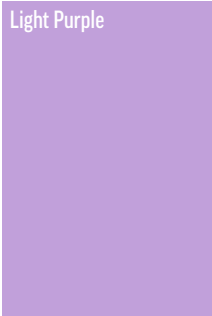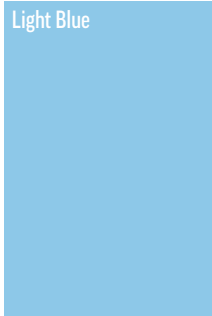
A special color palette is used for creating information graphics. The palette is based on the secondary brand colors with additional tints, shades, and hues to allow for multiple topics to be displayed and compared. The palette is broken into four families, blue, aqua, green, and purple. In general, use one family for a graphic unless a contrasting color is needed from another family to emphasize a topic.

While the secondary palette and any neutral grays can be used for information graphics, avoid the use of DTE Blue. The information palette should not be used for anything other than information graphics.

Light Purple		Light Blue		Light Aqua		Light Green	
	Coated PMS 2567 C C29 M45 Y0 K0 **Uncoated** PMS 2567 U C21 M34 Y0 K0 **Screen** R193 G160 B218 #c1a0da		**Coated** PMS 2905 C C45 M0 Y0 K0 **Uncoated** PMS 2905 U C38 M0 Y0 K0 **Screen** R141 G200 B232 #8dc8e8		**Coated** PMS 2227 C C60 M0 Y25 K0 **Uncoated** PMS 2227 U C60 M0 Y20 K0 **Screen** R89 G190 B201 #59bec9		**Coated** PMS 584 C C21 M0 Y89 K0 **Uncoated** PMS 584 U C18 M0 Y80 K0 **Screen** R210 G215 B85 #d2d755

Purple		Blue		Aqua		Green	
	Coated PMS 7677 C C68 M78 Y0 K0 **Uncoated** PMS 7677 U C67 M63 Y0 K0 **Screen** R111 G80 B145 #6f5091		**Coated** PMS 285 C C90 M48 Y0 K0 **Uncoated** PMS 285 U C70 M30 Y0 K0 **Screen** R0 G114 B206 #0072ce		**Coated** PMS 2231 C C100 M0 Y29 K25 **Uncoated** PMS 2231 U C98 M0 Y28 K21 **Screen** R0 G124 B145 #007c91		**Coated** PMS 2301 C C46 M0 Y100 K14 **Uncoated** PMS 2301 U C44 M0 Y100 K10 **Screen** R143 G173 B21 #8fad15

Dark Purple		Dark Blue		Dark Aqua		Dark Green	
	Coated PMS 7680 C C87 M99 Y0 K8 **Uncoated** PMS 7680 U C77 M95 Y0 K0 **Screen** R82 G49 B120 #523178		**Coated** PMS 289 C C100 M76 Y12 K70 **Uncoated** PMS 289 U C100 M52 Y0 K60 **Screen** R12 G35 B64 #0c2340		**Coated** PMS 7715 C C97 M0 Y35 K57 **Uncoated** PMS 7715 U C100 M0 Y30 K42 **Screen** R0 G98 B105 #006269		**Coated** PMS 364 C C71 M0 Y100 K49 **Uncoated** PMS 364 U C61 M0 Y86 K42 **Screen** R74 G119 B41 #4a7729

7.0
Imagery

Industrial Photography

Industrial photography shows the facilities and infrastructure that provide energy to our customers. These photographs should show clean and organized spaces in simple compositions. Wide angles and dramatic perspectives can be used for large spaces. Small details should use shallow depth of field to help focus the image and remove distractions.

Landscapes and Cityscapes

Landscapes and cityscapes celebrate the natural beauty and vibrant communities of our state. The sky should always be present in expansive images, the horizon line should not be centered. Images with low sun angle will help to add warmth and drama to these images. Unless there is a specific reason for them, landscape photos that show features that aren't found in our region should be avoided. Cityscapes should show cities and towns within our region, or show nonspecific details of similar places.

Always consider leaving space for headlines that are free from interfering elements.
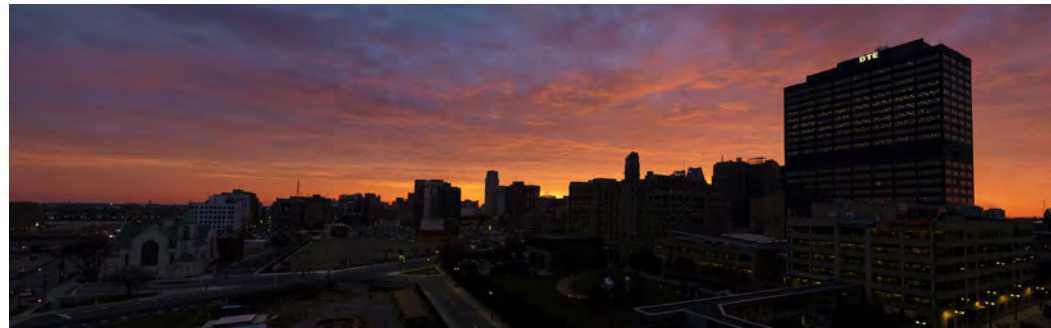
Portraits

Portraits of our employees and customers should be straightforward and without distracting elements. Select focus should be used to blur background elements. If possible, place the subject on the right side of the frame, allowing space on the left for copy.

Subjects and styling should be natural and relaxed but also neat and orderly. Lighting should be ambient if possible, otherwise soft and natural. Side or back lighting can be used to bring a warm and radiant quality.

When location context is not needed, solid, white backdrops are encouraged to allow ease in creating a cutout of the portrait.

In general, the top of the head and shoulders should not be cropped in the photograph so that backgrounds can be removed by the designer if necessary.

Lifestyle Photography

Lifestyle photographs allow our customers to see themselves in our communications. They represent our customers' diversity of ethnicities, cultures, ages, and lifestyles. Lifestyle images show the architectural styles that are commonly seen in our region.

The images show people experiencing energy through light, warmth, and technology. Interiors should be simple, clean and organized but not sterile. They should be comfortable, natural, and realistic but not messy.

Sunlight, warmth, or a smiling face can be used to create a radiant feeling. Artificial effects like glows or flares should be minimized or avoided all together.

Event Photography

Event photography should be taken at three different perspectives—overview, medium, and detail. Overviews should be wide angle images that capture the energy of the event and are normally shot from a higher perspective. Motion blur can be used to help create a dramatic and energetic image.

The medium perspective captures specific people and happenings within the event. Select focus can be used to blur foreground and background elements and create less complicated photographs.

Details focus on specific objects that make the event unique. They are rarely used

alone but in conjunction with other images to help give a fuller picture of the event.

Event Photography Application

The examples below illustrate the three perspectives to consider when photographing and choosing photos to represent an event. Together, they give a fuller picture of the event than when used alone.

The overview shows a competition between teams and a crowd observing. The higher perspective and wide angle help to capture more of the event.

The medium perspective shows a behind-the-scenes shot of an individual working on the machinery.

The detail shows some of the intricacy of the mechanical and electrical components, along with the flag which implies that the event is international.

Object Cutout Photographs

Photographs of objects are used like icons to symbolize a topic. These images are photographed on a white background or have the background removed. The cutouts provide an organic balance to grids and rectangular elements like photo boxes. They can be layered over other images or graphic elements.

Background Textures

Background textures are used within layouts to support headlines, photos, and other design elements. They help to provide context and color to communications. Textures include natural features, light, weather, and technology. They should have relatively low color and value contrast so that they do not distract from other information. The textures are always photographic—not illustrations or gradient graphics.
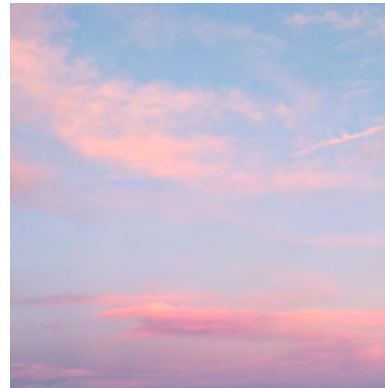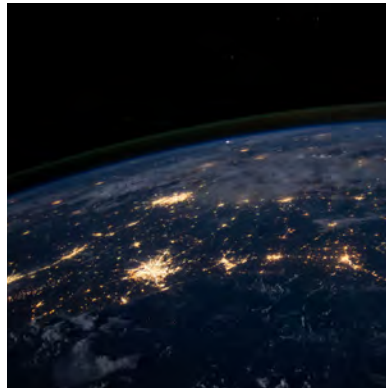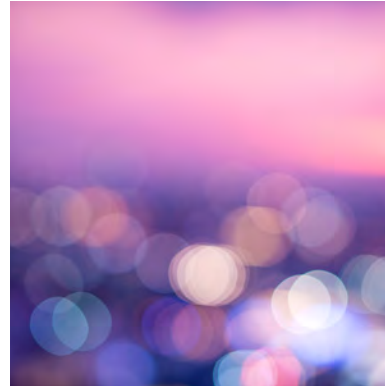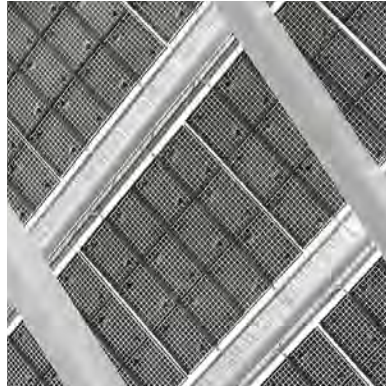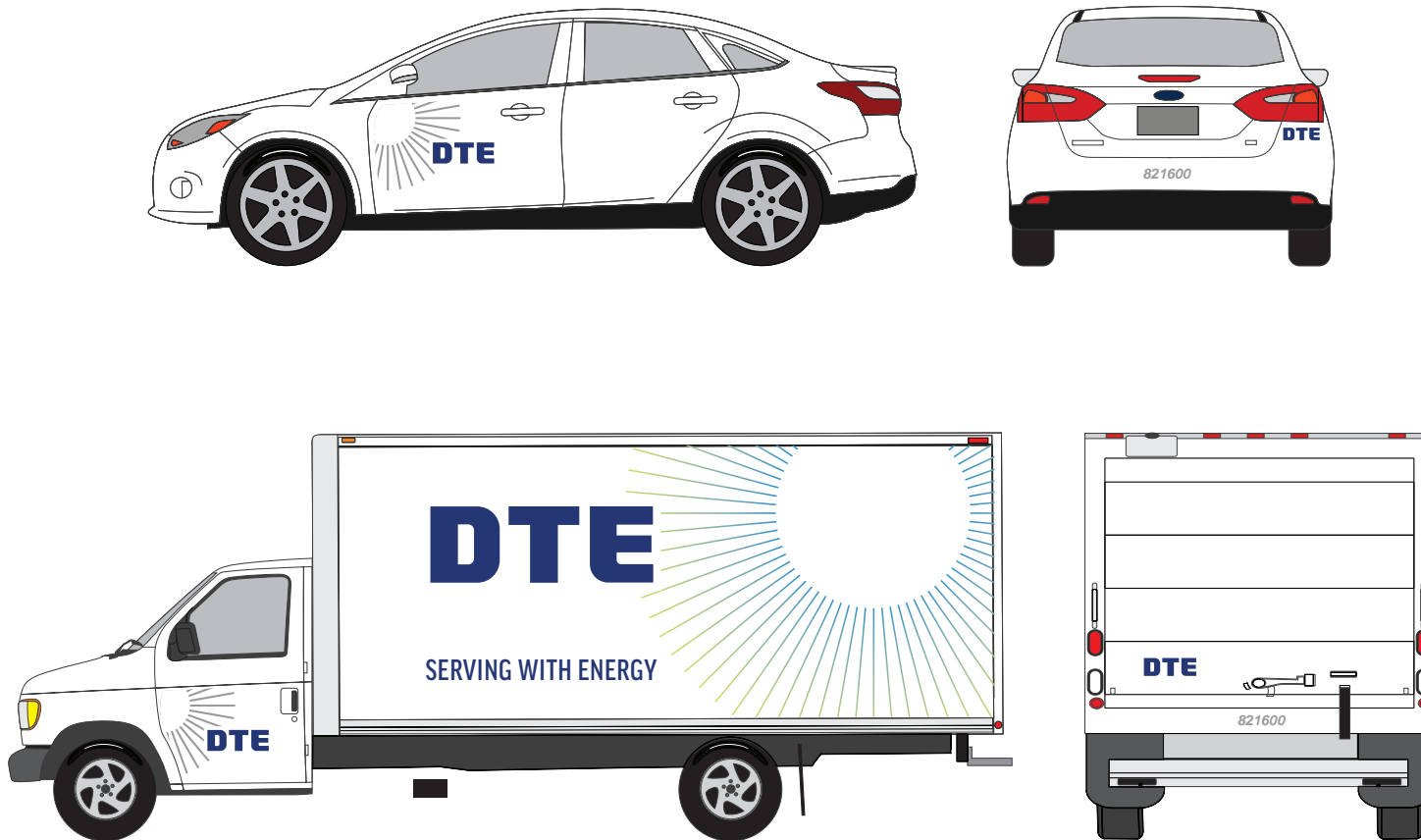
8.0
Sample Applications

Fleet

Our fleet is one of our most visible touchpoints. It has a simple, clean, confident look which ensures that our vehicles will be recognizable.

Facility Signage

Our facility signage needs to be seen and understood quickly. It shows clear, organized information with a large brandmark and radiance graphic for brand recognition.

Stationery

We are a leader in the energy industry and our stationery shows it. Clean and organized information with plenty of white space show a brand that is confident and forward-looking.

Marketing Materials

Our marketing materials reflect our customers by keeping their needs in mind. We don't hard sell, we communicate with dynamic images and words that speak to our customers needs. Information is clear and organized with plenty of white space to aid navigation.
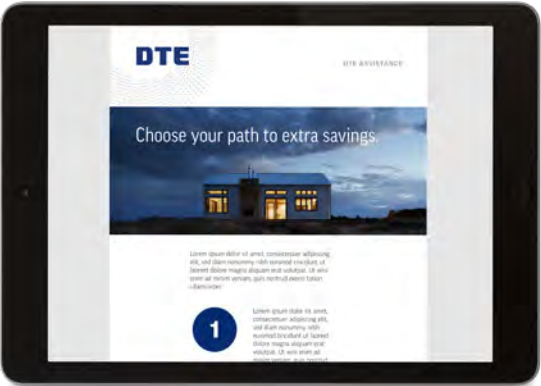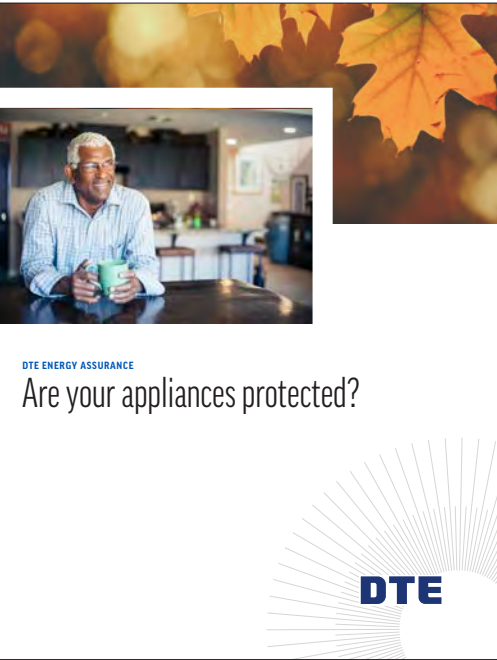
Reports

Our reports are primarily platforms for delivering information. This means that they must be clear, consistent, and easy to navigate. They are also platforms for brand awareness, allowing us to show the world that we are a force for good through engaging stories and dynamic visuals.

Presentations

While our presentations are templated for consistent use in PowerPoint, the slides are of secondary importance. What is most important is that each presentation is engaging and inspires action. This means reducing cluttered slides and cluttered stories, allowing focus and clarity for the presenter and the audience.
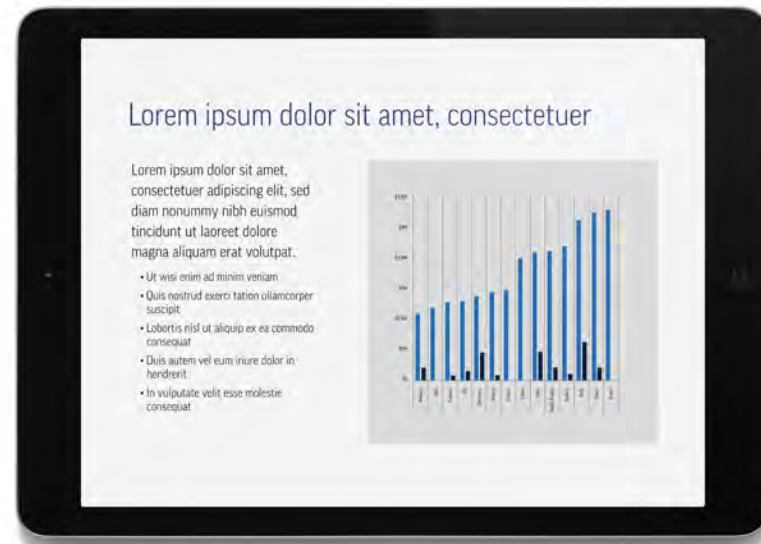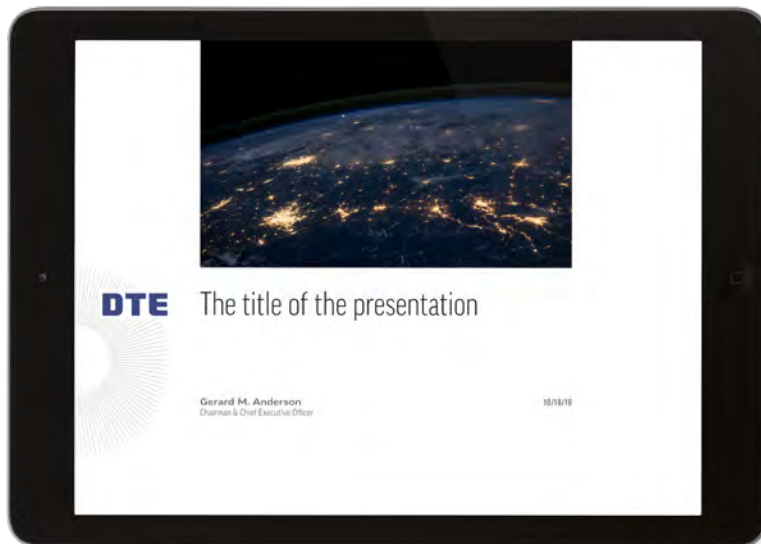
Events

While most touchpoints are controlled for a consistent look, event touchpoints are special cases that call for more flexibility in their execution. In these cases our brand can take on the energy of the event and allow our audience to immerse themselves in a brand experience. All aspects of the event are coordinated, from the save-the-date to the thank you.

Merchandise

Our branded merchandise is not just a collection of pens and t-shirts with our logo, we use unique and unexpected designs to connect with people and set us apart. This means more flexibility is given to help create memorable and desirable objects and wearables.

9.0
Brand Architecture

Brand Architecture Overview

Our brand architecture is the structure of visual symbols, descriptors, and names which allows the outside world to navigate our products, services, groups, and divisions. Our brand architecture also helps us to express our priorities.

In this structure, "DTE" is the dominant brand. All products, services, programs and other entities are subsets within the DTE brand. To make this structure clear, all existing sub-brand symbols, artwork, taglines, and other assets should be eliminated. These guidelines will outline the way that we communicate so that all DTE entities are seen as integrated subsets of the DTE brand.

All sub-brand symbols, artwork, taglines, and other assets should be eliminated from usage.

→ DTE Care Force

→ DTE Energy Music Theatre

→ DTE Natural Gas

By showing all entities as subsets of DTE, we reveal that the brand is behind everything we do.

Building the Navigation System

There are two essential parts to the navigation system—the DTE brandmark and the name of an entity. The brandmark must appear within every DTE branded application and communication. There are multiple ways that an entity's name can appear, but it is aways preferable that the names be positioned away from the brandmark, not appearing to be a lockup. They should be typeset in upper and lower case Good typeface and they should have "DTE" preceding the name.

DTE Renewable Energy

Entity Name

Good Pro Narrow
Medium

12 pt

PMS Cool Gray 7

Upper and
Lower Case

In this example the name is treated as a label. While type specifications may vary depending on the situation, this example shows the look we are trying to achieve. Our goal is to clearly state the topic of our communications.

Treating the Name as a Label

The examples below illustrate two different layouts that can be used when treating entity names as labels.

In these examples the name is treated as a label. The name should be positioned on the brandmark's baseline but separated from it (right). Alternatively, it may be positioned above the headline (far right).

DTE Renewable Energy

Energy for Our Future

DTE Renewable Energy

Energy for Our Future
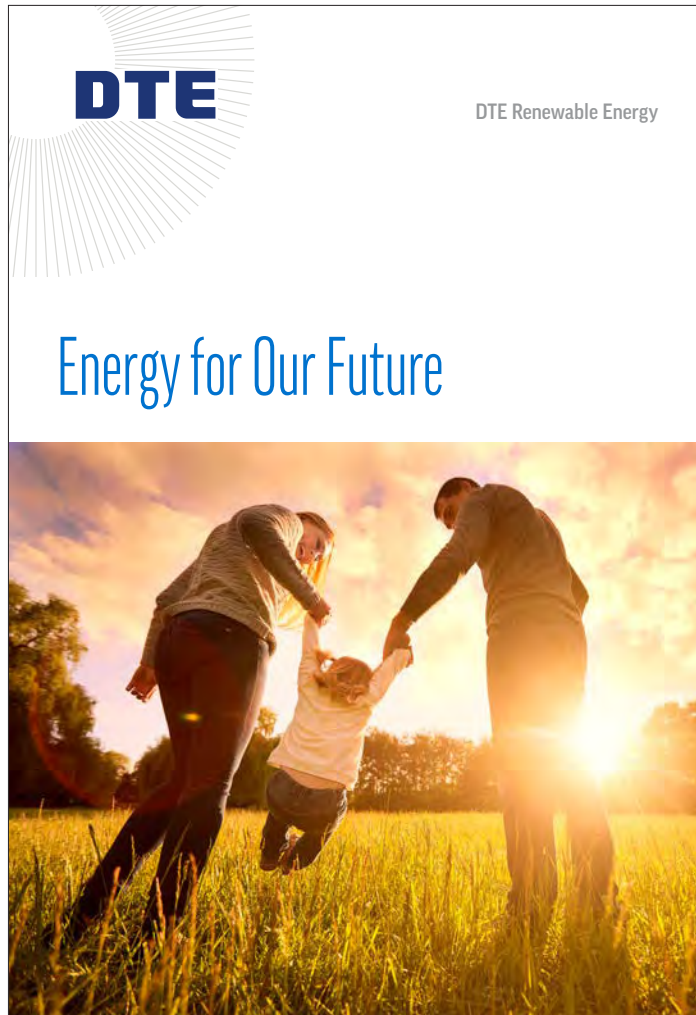
Treating the Name as a Headline

DTE entity names can be treated as headlines, as shown in the examples below.

In these examples the name is displayed as a headline. The headline style should follow the rules set in the typography section (5.0).
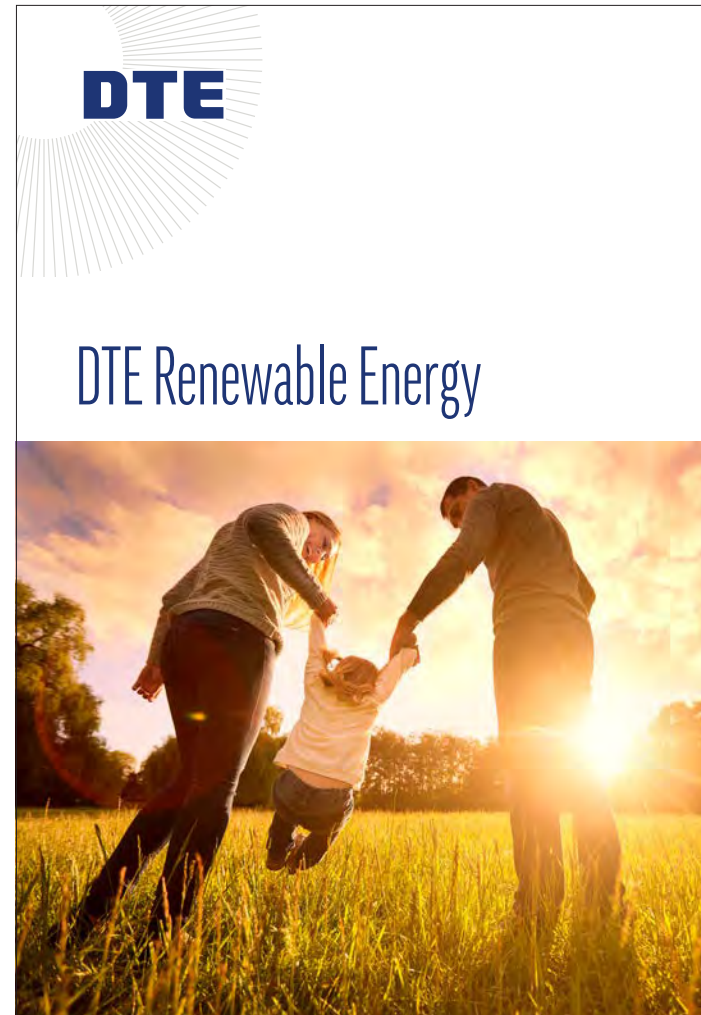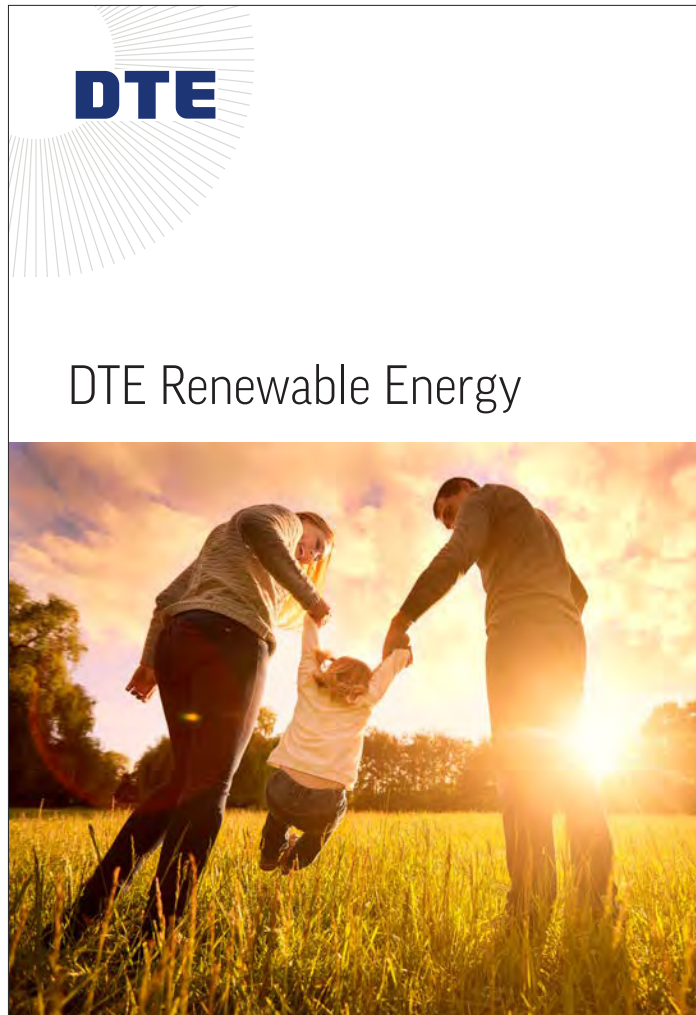
Locking the Name with the Brandmark

When a lockup of an entity's name and the brandmark is required, there are two different layouts which can be used based on the space available. The proportion of the name to the brandmark, the typographic styling of the name, and the position of each element must be managed carefully in order to show a consistent style.

When in a lockup, the name should appear as specified in the guidelines below. There should be no radiance graphic used within the lockup.

When in a lockup, the name is always typeset in Good Pro Narrow Medium, upper and lower case.

X

.33X

DTE DTE Care Force

.33X

The horizontal configuration is preferred and should be used unless horizontal space is limited.

Entity Name

Good Pro Narrow Medium

PMS Cool Gray 7

Upper and Lower Case

X

.33X

.33X

DTE
DTE Care Force

The stacked configuration should be used only when horizontal space is limited.