UNIVERSITY OF
KING'S
COLLEGE • HALIFAX

# VISUAL IDENTITY GUIDE

## BRAND, IDENTITY, AND LOGO

A brand, identity and logo are related but not the same. Here they are briefly:

Brand: A brand is the overall emotional reaction to, and intellectual understanding of, your organization, collectively held by members of the public and other organizations. Often brands are described with human attributes or qualities. While organizations can work collectively to develop and nurture their brands, it is ultimately the public who decides.

Identity: An identity draws collectively from the sum of the artifacts and their distinguishing components, helping the public make a connection or association with a brand. Letterhead, business cards and webpage styles are examples of the artifacts that can contribute to an identity. Many of the identity components in an artifact can be visual, such as typefaces, colours, styles of photography or imagery, a logo and any subsidiary marks. A consistent writing tone or way of using language can also be part of an identity. When an organization is consistent in applying a set of identity standards, it helps the public to associate the brand with certain qualities, values or attributes over time.

Logo: Like a personal signature or seal, a logo is the unifying symbol or mark that allows the public to identify an artifact as part of an identity that connects to a brand. Using a logo in consistent manner helps a brand to develop and expand by increasing the visibility and recognizability of artifacts associated with its identity. The logo can be a simple and potentially effective shorthand for all of the properties that the viewer associates with the brand.

## KING'S IDENTITY ELEMENTS: A COLOUR, A TYPEFACE, A CREST.

Since the University of King's College was founded in 1789, the community has more or less held on to three representative visual components: a colour, a typeface and a crest. These three components still represent the core of the King's identity plan.

**Pantone 295C**

BASKERVILLE: "The epitome of neo-classicism and eighteen-century rationalism in type." — Robert Bringhurst

ABCDEFGHIJKLMN
OPQRSTUVWXYZab
cdefghijklmno pqrst
uvwxyz 1234567890!



THE COLOUR: The deep blue of King's was originally a tribute to Oxford blue, and also resonates with King's WWII Navy connection as "the HMCS Kings Stone Frigate". King's has preserved its traditional blue in the Pantone swatch colour —295 C

THE TYPEFACE: The original print type was designed in 1757 by John Baskerville, an embodiment of his ideals of simplicity and quiet refinement to older styles of classical letters. The history of Baskerville's use as a typeface includes forming the basis for the offical wordmark for the government of Canada.

THE CREST: First designed by King's students in 1870 and then reworked and officially conferred by the The College of Arms in London in 1964, the King's crest is a symbol of King's and its founding communities. The crest only appears by itself as a ceremonial mark for King's presidential documents or for formal events, such as *Encænia*.

**The King's logo**

**Crest**

**Wordmark**

## THE LOGO

Two inseparable elements–the King's crest and the King's wordmark–jointly form the King's logo in two arrangements (one horizontally-oriented and one vertical):

Crest: The official crest of the University of King's College is a component of the King's logo, positioned in relation to the King's wordmark. The crest only appears by itself in connection with King's most formal presidential documents or at formal events, such as Encaenia.

Wordmark: The words "University of King's College, Halifax" have been crafted into a wordmark that sits in relationship with the crest to form the king's logo. The crest and the wordmark together form the logo and are equally important. Neither component should be separated from the other, or altered in any way.

The wordmark and crest form a single unit— neither the crest nor the wordmark may be used separately as design elements. No other font may be substituted for the wordmark. No elements can be added to the logo other than as specified in these brand standards.

In some specific cases (examples: campus wear) the normal logo rules do not translate well in practice. The King's bookstore has a special dispensation to use components of the logo (e.g. the King's wordmark and crest) that apply nowhere else.

# TWO LOGOS

King's has a vertically-aligned version and a horizontally-aligned version of the logo. Selecting which one is best to use depends on space and purpose.

KING'S VERTICAL LOGO is preferred when space allows. The vertical logo is always used in situations that require formality or where the content is centre-aligned.

KING'S HORIZONTAL LOGO is also available because sometimes it's hard to be tall. Choose the horizontal logo to pair with modern or informal content, or when the content is horizontally driven, or when the logo appears with logos from other organizations. This version is recommended whenever appearing alongside the logo of Dalhousie University.
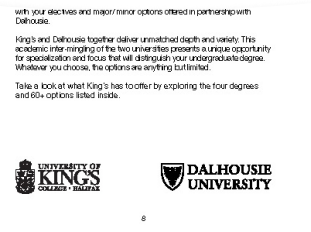


**King's vertical logo format:**
Preferred choice where height is not restricted
Best for centre-aligned or formal content



**King's horizontal logo format:**
Best for horizontally driven and height-restricted layouts
Best for pairing with other logos such as Dalhousie University

## THE LOGO IN USE

The strength and value of having a logo comes with using it frequently, consistently, and thoughtfully.

<small>CLEAR SPACE</small>
A very important part of the logo is invisible—it is the clear space surrounding the visible design elements. Please respect the personal space of the logo by keeping the minimum required allowances around the visible elements. The minimum space is equivalent to the width of the "S" in the King's wordmark on most sides (the only exception is the "N"space on the right side of the secondary logo). The minimum clear space is automatically built into most King's electronic logo files.
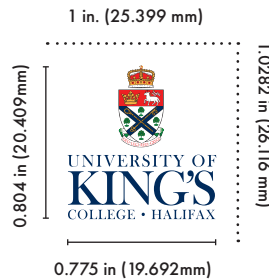


Minimum required  clear space for the vertically-aligned logo.



Please respect the logo's minimum clear space that surrounds the visible design elements and protects them from being obscured.
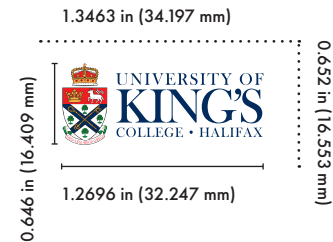
<small>MINIMUM SIZES</small>
The logo requires a minimum size to be recognizable and legible.





*Primary (vertical) logo minimum dimensions:*
0.775 in (19.692mm) wide by 0.804 in (20.409mm) tall [*with required clearspace:* 1 in (25.399 mm) wide by 1.0282 in (26.116 mm) tall]

*Secondary (horizontal) logo minimum dimensions:*
1.2696 in (32.247 mm) wide by 0.646 in (16.409 mm) tall [*with required clearspace*: 1.3463 in (34.197 mm) wide by 0.6517 in (16.553 mm) tall]

**NOTE:** These are absolute minimum values. In general, the crest details thrive at larger sizes (for example, the King's motto, "Deo, Legi, Regi, Gregi" becomes illegible in sizes smaller than 2.25 in. wide (primary, vertical logo) or 3 in. (secondary, horizontal logo).

## APPLYING THE LOGO TO IMAGES AND BACKGROUNDS

ONE-COLOUR LOGOS

The full colour crest and blue wordmark represent King's at its most vibrant and most formal. King's uses one of three monochrome versions in most materials for a clear and more contemporary look. Choose between white, black and King's blue (Pantone 295C) depending on the background of the logo placement. In general, use the white King's logo on top of King's blue and dark backgrounds, use the King's blue logo on top of light backgrounds and use the black logo for light backgrounds in black and white.

To be visible and legible, the logo needs to be placed on a calm, neutral area of even colour. Avoid placing the logo on any bold pattern or on a busy area of an image or on an uneven patch of light and dark values.



**THE WHITE OR INVERSE LOGO:** use this one on darker backgrounds and on top of King's blue.

**THE BLACK LOGO:** use this on top of light backgrounds in black and white.

**THE KING'S BLUE LOGO:** use this version of the logo on light backgrounds in scenarios using colour.

## TIPS FOR GOOD LOGO PLACEMENT

**1. MAINTAIN GOOD CONTRAST** between the logo and its background.

**2. CHOOSE CALM, NEUTRAL AREAS** when placing the logo on an image. The logo must always be clear and legible.

**3. CHOOSE KING'S APPROPRIATE IMAGE CONTENT** that reflects the personality and pillars of the King's brand.

## WHAT NOT TO DO WITH THE KING'S LOGO

It's everyone's responsibility within the King's community to ensure good stewardship of our visual identity, our reputation, and our brand. One step toward good brand stewardship is maintaining a clean, clear and consistent application of the logo every time it appears. The following are examples of what not to do. Stay wise like Virgil and avoid any of these *malebolge :*

**NOTE:** If you are uncertain about how the logo should be applied in your situation or have any questions about using the logo, please contact a member of Communications staff in the Advancement Office.

1. Do not mix and match logo colours.



2. Do not add any new visual elements.



6. Do not change the colour of the logo.



7. Do not use the crest or wordmark alone.



11. Do not use a background colour outside of the official King's colours.



12. Do not rotate or skew the logo at an angle.

3 & 4. Do not warp, distort or squish the logo to fit into a space, horizontally or vertically.





5. Do not change the relationship between crest and wordmark,or redraw any part.



8. Do not apply any special effects.



9. Do not replace the wordmark with type.



University of King's College

10. Do not substitute, modify or add words.



UNIVERSITY OF KING'S ROWING CLUB

13 & 14. Do not place the logo on areas of an image or pattern with strong variations in colour, contrast or texture.
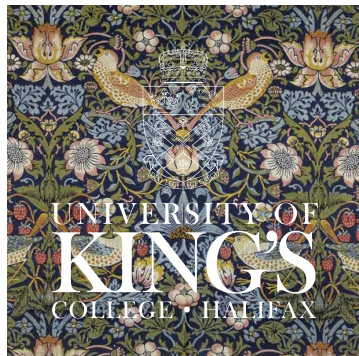




15. Do not continue using out-of-date versions from previous campaigns.

## SCHOOL OF JOURNALISM, WRITING & PUBLISHING LOGOS

The King's School of Journalism, Writing & Publishing has a variety of logo variations to meet its media needs. There is a stand-alone logo for materials that apply to the School as a whole. There are also Program and Advanced Degree logos for materials used externally that relate to specific programs and advanced degrees. Plain logos referring only to the program or advanced degree (and not the School) appear on the following page for internal use and scenarios where "School of Journalism, Writing & Publishing" is already clearly understood.

These logos are available in full colour, King's blue, black and reverse white.

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**
**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**
Bachelor of Journalism Honours

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**
**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**
Bachelor of Journalism One Year

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**
**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**
Master of Journalism

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**
**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**
Master of Fine Arts in Creative Nonfiction

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**
**SCHOOL OF JOURNALISM, WRITING & PUBLISHING**
Master of Fine Arts in Fiction

## PROGRAM AND ADVANCED DEGREE LOGOS

Each of King's programs and advanced degrees has a mark of its own. All the rules that apply to primary and secondary logos apply to these logos (note the adjustments to the logo clear space).

Use these marks on materials that solely refer to one program. Where multiple programs apply, please return to King's primary and secondary logo without any additional marks. These logos are available in full colour, King's blue, black and reverse white.

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**MASTER OF FINE ARTS IN CREATIVE NONFICTION**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**EARLY MODERN STUDIES**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**BACHELOR OF JOURNALISM ONE YEAR**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**CONTEMPORARY STUDIES**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**MASTER OF FINE ARTS IN FICTION**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**HISTORY OF SCIENCE AND TECHNOLOGY**

**UNIVERSITY OF KING'S COLLEGE • HALIFAX**

**MASTER OF JOURNALISM**

## HELP KING'S BLUE TO LOOK ITS BEST.

Fig. 1. Please always apply King's blue at full colour strength and opacity. Do not use tints or shades of King's blue.

Fig. 2. Please always match colours to Pantone 295 C, or to the equivalent version of King's blue for your application. Do not substitute for another available blue colour. If the printer or application cannot reproduce King's blue, please choose black and white or request assistance from a member of Communications staff in the Advancement Office.

Fig. 3. Other than colour photography, King's blue should not directly run up against any colours other than white and our supporting grey or blue colours. Visit ukings.ca/swatches for more information.

## TALKING ABOUT KING'S BLUE

King's blue is a very specific colour with consistent characteristics that make it recognizable. Some useful ways to talk about King's blue include:

Pantone—The Pantone Color Matching System is a well-known standard among designers and printers for talking about colour and a precise way to talk about King's blue. The Pantone match for King's blue is "PMS 295 C". This Pantone information should be included in every application of King's blue.

Creating a consistent King's blue in print and on electronic screens requires some other ways to talk about colour that are specific to the application. *Here are some useful equivalents to Pantone:*

CMYK is the colour model used for printing in full-colour inks. Because CMYK is based on mixing pigments, colours can be more muted. The CMYK version for King's blue is c=100, m=84, y=36, k=39.

RGB is a basic model for rendering colours with pixels on electronic screens. The RGB model describes colours using light rather than pigment and tends to be more vibrant. The RGB format for King's blue is r=6, g=56, b=114.

HEX is a common format to talk about colours on a screen. The HEX equivalent for King's blue on the web is #063872



Please keep these three principles in mind to help King's blue looking its best as a consistent, recognizable part of the King's visual identity.

## FONTS AND TYPOGRAPHY AT KING'S

Body = Baskerville has been, more or less, the primary typeface for the University of King's College for a significant portion of its over 225-year history. King's continues it's relationship to Baskerville in print with *ITC New Baskerville* and online with *Baskerville-URW*.

Keep Baskerville looking its best:

1. Consider alternatives to "Bold" for emphasis: Using *italics* and small caps are great strategies for adding emphasis to statements that are more natural to, and in keeping with Baskerville

Increasing the point size of letters is also an effective way to add impact.

2. Regular or Roman weight of Baskerville look their best in a dark colour on light, clean backgrounds. When using light text on a dark background, consider Futura bold (King's titling typeface); otherwise use a heavier weight (**ITC New Baskerville bold** or **True Type Baskerville Semi-bold**). Avoid noisy backgrounds, dark or light.

3. When numbers appear within a line of text, choose "oldstyle figures" with ascenders and descenders (1234567890) over "lining figures" (1234567890). Use lining figures for contact information (example, business cards) and columns of financial and other data.

4. When using bullets, choose simple, clean marks such as numbers dashes. Avoid elaborate graphic arrows and symbols.

**TITLES = FUTURA HEAVY/BOLD was added as a clear, forward-looking, sans serif to complement Baskerville as a title font. Use Futura (Adobe's FUTURA STD in print and FUTURA-PT online) in heavy or bold weights for titles, headers and short lines of text that require maximum impact. Avoid using Futura in body text.**
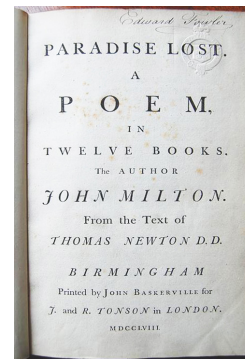






Some historic examples of the Baskerville and Futura typefaces in use. (Wikimedia Commons)