University of Bristol
Identity guidelines

University of
BRISTOL

Contents

@ Additional guidelines are also being developed as part of a redesign of the University's website. For more information, please contact **web-editor@bristol.ac.uk**

Our identity
About us

The University
World-renowned research and teaching
Highly sought after

The University of Bristol is a complex organisation. It comprises six faculties, 24 schools, nearly 19,000 students, 5,500 staff and 300 programmes. Most schools, faculties and administrative divisions publish information in print or online. Around 17,000 people from over 100 countries visit our website every week. Hundreds of thousands of people around the world interact with our online and offline materials and form an opinion about us.

Our overall message to all stakeholders is broadly consistent: the University is a world-renowned research and educational institution offering an exciting opportunity for individuals to study and to research alongside internationally respected academics and talented fellow students.

However, the environment in which we operate is becoming ever more complex and competitive. That means our stakeholders need a clear articulation of what makes the University of Bristol special.

We operate and compete globally. How we present ourselves to the world has to become more sophisticated. What we present to the world has to be more consistent. And why we present ourselves to the world has to be more considered.

These identity guidelines support that process.

Our identity
Purpose of
the guidelines

Purpose
Communicate
consistently
Allow for creativity
**Reinforce our leading**
position

It is said that on average an individual will come into contact with over 1,000 brand messages in any one day.

Many of these connections will be with nothing more than a logo, and perhaps a tag-line. In some cases, just this fleeting contact with a brand will be sufficient to prompt emotion, understanding and even action.

An individual's response is likely to be governed by the perceptions they have accumulated about a brand via hundreds of messages and a range of media over a period of time. Often, with only seconds in which to make an impression, a strong brand will convey a sense of what an organisation stands for, its qualities and its personality.

The importance of identity and the consistency of its application are such that, in the commercial world, brands are given a hard cash value. For example, up to 50 per cent of the market capitalisation of some of the world's leading companies is attributed to 'brand'.

We are not, of course, the same as a commercial organisation and in many ways are more complex. However, we will benefit from a more consistent and clear external presentation of our identity.

The purpose of these guidelines is to provide us all with a framework within which we can reinforce our world-leading position in a consistent manner, while enabling individuals and groups to express themselves and contribute to the overall University of Bristol identity – through words, colours, graphics and images.
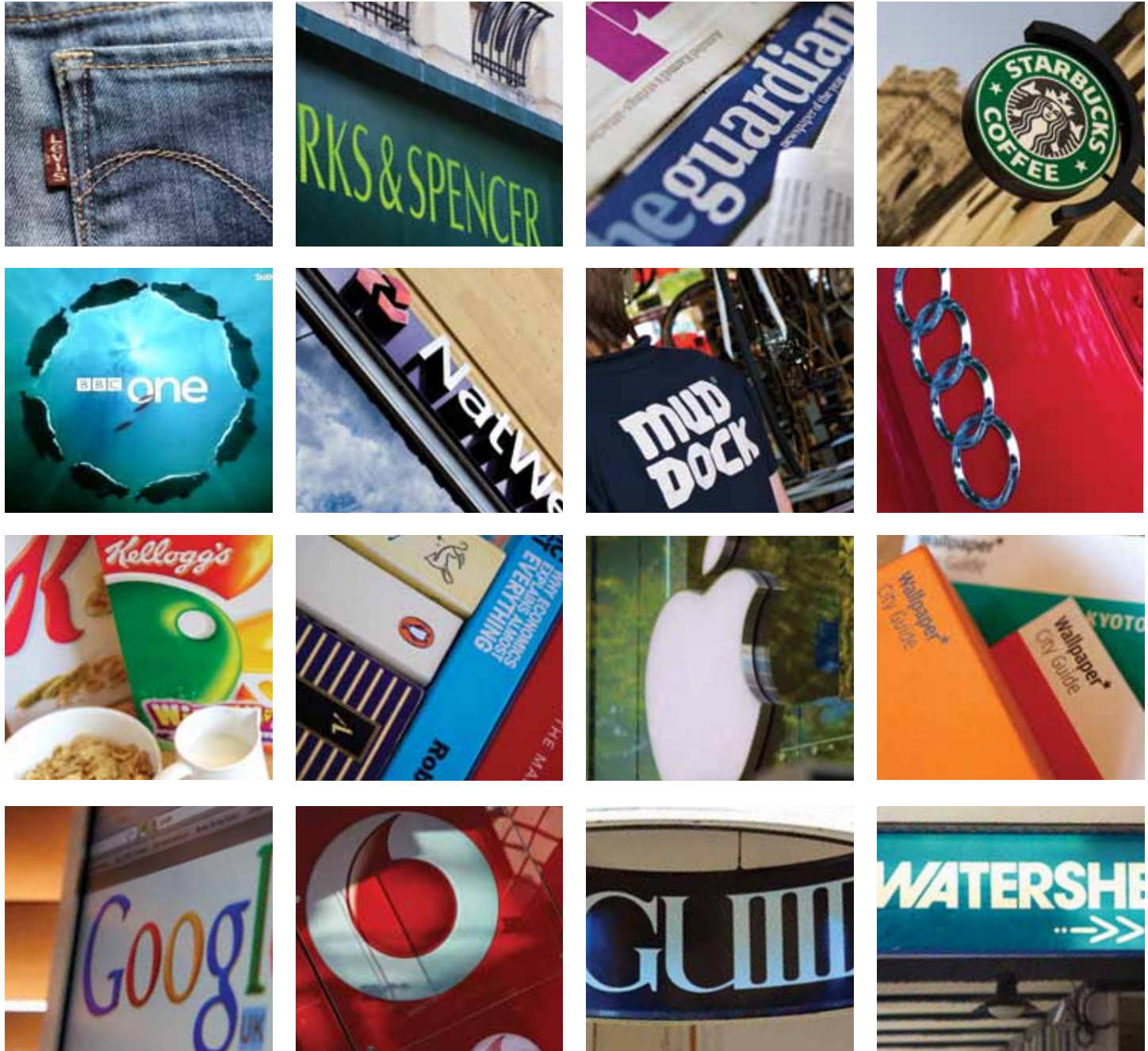
Our voice
Personality

Every organisation needs to project a distinct personality and voice. This should be the sum of its history, its people past and present, its place and its vision for the future. It is important that we nurture and protect our identity and manage its evolution carefully and proactively.

Our personality
Rigorous
Challenging
Creative
Entrepreneurial
Unconventional
Innovative
Knowledgeable
Global
World-leading
Research-intensive
Collaborative
Engaged
Unorthodox

"It is striking how many of our graduates are intellectually **rigorous**, **challenging**, **creative** and **entrepreneurial** in every sense. They are prepared to tackle problems from different and **unconventional** angles. Maybe this is a result of the influences that the University and the city exert on people during their formative years. Intellectual risk-taking is not just allowed, but positively welcomed here.

Our work stretches right across the horizon from the fundamentals of passing on **knowledge** to the biggest possible picture. We address **global** problems through our **world-leading research**, working in a **collaborative**, interdisciplinary way that has long been a feature of this University.

Bristol is a wonderful, exciting and sometimes surprising place to live. Our location helps us attract the very best staff and students, and they in turn are fully **engaged** with the community and the broader issues of the city in which they live.

University of Bristol people instinctively understand that being a good citizen starts locally. We do not take these privileges for granted."

Professor Eric Thomas Vice-Chancellor of the University of Bristol

Our voice
Supporting our identity in writing

Basic principles
Keep messages simple and consistent
Make evidence compelling

Our audiences vary in their priorities, their knowledge of the University of Bristol and their expectations. The basic principles of our written communications, however, are universal.

1. Keep the messages simple and consistent

2. Make the evidence that supports the messages compelling

3. As far as possible, make the messages unique to the University

Our written content and tone should be true to our vision and values, and reflect our personality as described on pages 6 and 7.

Wherever possible, we should use specific evidence (see appendix) to support what we are saying. This makes our overall message more compelling and more memorable – for example, to show how engaged our students are in the local community, we may want to include the fact that 'every year University of Bristol students contribute more than 100,000 hours of volunteering in the community'.

@ Our vision and values can be found at **bristol.ac.uk/ university/vision**

✉ Public Relations Office
pr-office@bristol.ac.uk

Our voice
Key messages

We have a bank of key messages and supporting evidence which is available at the back of this book, and which will be updated regularly. It is available to anyone who may need to contribute to University literature or the website, compile presentations or build relationships with strategic business or academic partners or colleagues.

On the following pages, you will see a number of key messages which support the University's values and personality. Wherever possible, these messages should be substantiated by evidence. Otherwise, let the evidence speak for itself. The messages are there to provide a framework for communications, not as a mantra to be repeated.

Key messages
World-renowned
Truly international
Making a difference
Challenging
Educating tomorrow's leaders
Excellent location
Great past – greater future

✉ Email **jill.cartwright@ bristol.ac.uk** for the most up-to-date version of the key messages.

World-renowned

Operating at the cutting edge of research – we address the world's key challenges and enhance understanding of the world around us.

Truly international

We believe that being part of a global academic community is important for both personal and academic growth and achievement.

Making a difference

We attract people who want to contribute and make a difference through their learning, their research and their teaching, both during and after their time at Bristol.

Challenging

We challenge ourselves to push the boundaries of knowledge through our research and we challenge our students to realise their full potential.

Educating tomorrow's leaders

We aim to develop outstanding leaders and citizens who make a major contribution to life.

An excellent location

Bristol is an exciting and beautiful city, helping us attract the very best staff and students who truly engage with the community in which they live.

Great past – greater future

We are proud of our history, but refuse to stand still. We are confident that our future will be even more impressive than our past.

$\leq k \in \exp$

Our logo The University of Bristol logo

The logo is made up of two elements – the graphic block and the logotype. The graphic block is derived from the University coat of arms, with icons representing the University's founders and benefactors – a sun for Wills, a horse for Fry and a dolphin for Colston. The ship and the castle are based on the medieval city seal of Bristol. The open book of learning completes the graphic block. The logotype is Bembo, one of the University's primary typefaces.

Our logo Isolation area

There is a minimum isolation area around the logo that should always remain clear of other text or graphics. This clear space is the height and width of the castle block on all four sides.
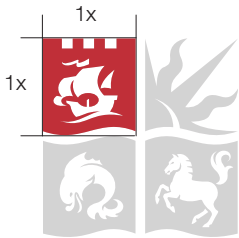
Our logo Colour variants

1. Full-colour logo
The full-colour logo, which uses the University red and black, is the primary colour variant and should be used whenever possible.

2. Black logo
Use a black logo where a single-colour version of the logo is required.

3. White logo
Use the white logo on a solid background if there is insufficient contrast between the background and the full-colour or black logo.

1

2

3

Important Please note that the logo should never appear in an isolated box or frame (the example shown here is for illustrative purposes only).

Our logo Recommended size

Minimum size
35mm is the minimum recommended size for the logo on printed documents. This is appropriate where space is limited, for example on business cards.

35mm

A5/DL literature
45mm is the recommended size for the logo on A5 or DL literature (DL being the common compliments slip size).

45mm

A4 literature
55mm is the recommended size for the logo on A4 literature.

55mm

Large formats
When using the logo on large-format items, for example, on pop-up banners, please use a scale relative to the size of the item being produced.

⚠ **Important** The logo must always be scaled up or down in proportion.

Our logo Incorrect use

Care should be taken to ensure that the logo is used correctly at all times. The examples below show uses that should be avoided.

Do not separate or use the graphic elements on their own (but see pages 46-47 for exceptions relating to the sun icon.

Do not change the logo typeface

Do not distort or stretch the logo

Do not modify the layout of the logo

Do not modify the layout of the logo

Do not add drop shadows or any other effects to the logo

Do not change the colour of the logo to anything other than the examples shown on p39.

Do not crop the logo

Do not rotate the logo

Do not apply colour behind the graphic block

Do not place the logo in a holding box or frame

Our logo Use on backgrounds

The logo may be used on any
background, including photographs,
as long as it is legible and clearly
recognisable. Use the full-colour
logo wherever possible.

Full-colour logo
Use the full-colour logo on pale,
neutral backgrounds with an even
tone where both the University red
and the black are clearly visible.

Black logo
Use the black logo on a solid
background colour if the full-colour
or white logo is not clearly visible.

White logo
Use the white logo on dark
or vibrant backgrounds if the
full-colour or black logo is not
clearly visible.

Incorrect use
Do not place any variant of
the logo over a complicated
background with uneven tones.

Our logo Formats

Our logo is available in a range of
different formats which are suitable
for various uses, as shown in the
table below.

Professional printing

Format	Colour	Minimum resolution
EPS	CMYK/BW	(Vector)
TIFF	CMYK/BW	300 dpi
JPG	CMYK/BW	300 dpi

Desktop printing (Microsoft Office documents)

Format	Colour	Minimum resolution
JPG	CMYK/RGB/BW	150 dpi
PNG	RGB/BW	150 dpi

Web and screen-based application

Format	Colour	Minimum resolution
JPG	RGB/BW	72 dpi
PNG	RGB/BW	72 dpi

! **Important** If you wish to place
the logo over an image or block of
colour when creating a document
for desktop printing, you should
use the PNG format as it has a
transparent background

+ **Terminology**
CMYK: Four-colour process
RGB: Screen colour
BW: Black and white
Vector: Scalable without
            losing quality
dpi: Dots per inch

@ Download the logo from
**bristol.ac.uk/visualidentity/
logodownloads.html**

Our logo School/department/institute logos

! **Important** Schools, departments and institutes should always use the University of Bristol logo, rather than developing an individual identity.

Where there is justification for identifying the department, school or institute, the name of the relevant unit should appear in black only, beneath the University of Bristol

logo. Regardless of the size of the logo used, the type should be scaled to remain consistent with the examples below.

The isolation area is equal to half of the height of the castle element. Text should not exceed the boundaries of the logo.

Isolation area

45mm

Boundaries

45mm

Text area

! **Important** Text should not exceed the boundaries of the logo. The minimum and maximum font sizes for the accompanying text are 18pt and 9pt respectively.

Minimum font size
Font size: 9pt; leading: 10.5pt
Typeface: Helvetica Neue 65 Medium

45mm

Advanced Composites Centre for Innovation and Science (ACCIS) / Bristol Technologies for the Environment

Maximum font size
Font size: 18pt
Typeface: Helvetica Neue 65 Medium

45mm

Cabot Institute

✉ If you need a logo in this style, or have any queries please contact **jill.cartwright@bristol.ac.uk**

Our logo Sun icon

The sun icon from the University of Bristol logo may be used sparingly to end blocks of text, or to introduce bullet points.

It may also be used as a watermark or graphic element on front covers, or as a favicon on the web.

The symbol should never be used in place of the University of Bristol logo.

Example 1
Graphic element in a solid colour or tint

Example 2
Bullet points within text

🔆 Bullet point one

🔆 Bullet point two

🔆 Bullet point three

Example 2.2

🔆

Bullet point one
Copy for bullet point underneath

🔆

Bullet point two
Copy for bullet point underneath

Example 3
Marker the end of a body of text

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent congue auctor tristique. Etiam pharetra, diam at egestas condimentum, mi urna sodales diam, dignissim faucibus dui lectus vitae magna. Ut gravida velit ut odio adipiscing vel lobortis sapien lorem tempus. 🔆

Example 4
Favicon on the web
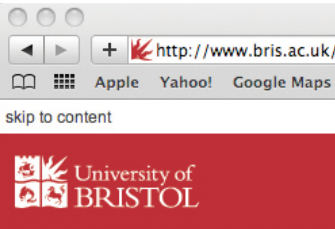
+ For guidance on how to use colour, please see **Our colours** on pages 46-52

Our colours Core palette

The core colour palette comprises University red, stone, black and white. The red, used in the logo, has long been established with the University of Bristol. The stone takes its inspiration from the colour of the materials used locally and in many of the University's historic buildings. The core colours are fundamental to the University of Bristol identity.

Our colours Core palette

The core palette should be used as the foundation for most publications. University red should be used sparingly, and is particularly effective as an accent colour on items such as front covers, posters and banners. The stone balances the red and complements the supporting palette.

University red	Stone	Black	White
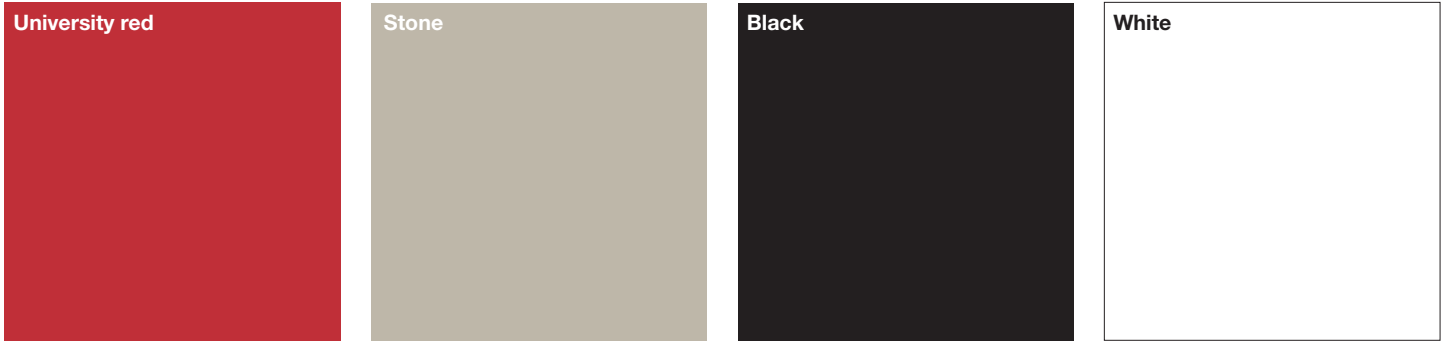
Colour breakdowns for print and web

Colour	Pantone	CMYK	RGB	Hex
University red	187	C0/M91/Y72/K23	R171/G31/B45	#B01C2E
Stone	7535	C10/M11/Y21/K19	R190/G185/B166	#BEB9A6
Black	Pro. Black	C0/M0/Y0/K100	R0/G0/B0	#000000
White	–	C0/M0/Y0/K0	R255/G255/B255	#FFFFFF

Paint reference

Colour	Vinyl	Emulsion
University red	Ultramark 5730 Cherry	RAL 3001

Our colours Supporting palette

The supporting palette comprises eight bright and eight dark colours arranged in contrasting pairs. These colours should be used to introduce variety to publications and to reflect different tones of voice according to audience and message.

Our colours Supporting palette

The supporting colours may be used in a number of ways – singly, as pairs, as dark colours only or as bright colours only – as the examples on pages 50-51 demonstrate.

Please note: In exceptional circumstances where a wide range of colours is required, all of the colours may be used together.

⚠ **Important** Only mix bright and dark colours that belong in a pair, for example, bright aqua with dark aqua (not with any other dark colour).

Bright aqua	Bright blue	Bright purple	Bright pink	Bright red	Bright yellow	Bright lime	Bright green

Dark aqua	Dark blue	Dark purple	Dark pink	Dark red	Dark yellow	Dark lime	Dark green

Colour breakdowns for print and web

Colour	Pantone	CMYK	RGB	Hex
Bright aqua	3262	C81 M0 Y36 K0	R0 G192 B181	#00C0B5
Dark aqua	309	C99 M27 Y22 K80	R0 G61 B76	#003D4C
Bright blue	311	C69 M0 Y13 K0	R12 G198 B222	#0CC6DE
Dark blue	295	C100 M70 Y8 K54	R0 G47 B95	#002F5F
Bright purple	2655	C53 M61 Y0 K0	R146 G120 B209	#9278D1
Dark purple	2627	C81 M100 Y6 K35	R66 G20 B95	#42145F
Bright pink	225	C4 M88 Y0 K0	R224 G36 B154	#E0249A
Dark pink	242	C33 M100 Y9 K45	R119 G32 B89	#772059
Bright red	185	C0 M94 Y78 K0	R224 G0 B52	#E00034
Dark red	1817	C31 M85 Y59 K74	R94 G48 B50	#5E3032
Bright yellow	1235	C0 M36 Y98 K0	R55 G182 B18	#FFB612
Dark yellow	1615	C11 M74 Y100 K50	R134 G67 B30	#86431E
Bright lime	382	C34 M0 Y100 K0	R190 G214 B0	#BED600
Dark lime	371	C58 M9 Y95 K64	R83 G104 B43	#53682b
Bright green	361	C80 M0 Y98 K0	R52 G178 B51	#34B233
Dark green	3435	C93 M24 Y85 K69	R2 G71 B49	#024731

Our colours Examples of use

1. Core colours only
Using the core palette on its own.

2. Core and supporting colours
Using a pair of colours from the supporting palette with the core stone, balck and white.

Our colours Examples of use

3. Core and supporting colours
Using one dark colour with the core stone, black and white.

4. Core and supporting colours
Using two bright colours from the supporting palette with the core black and white.
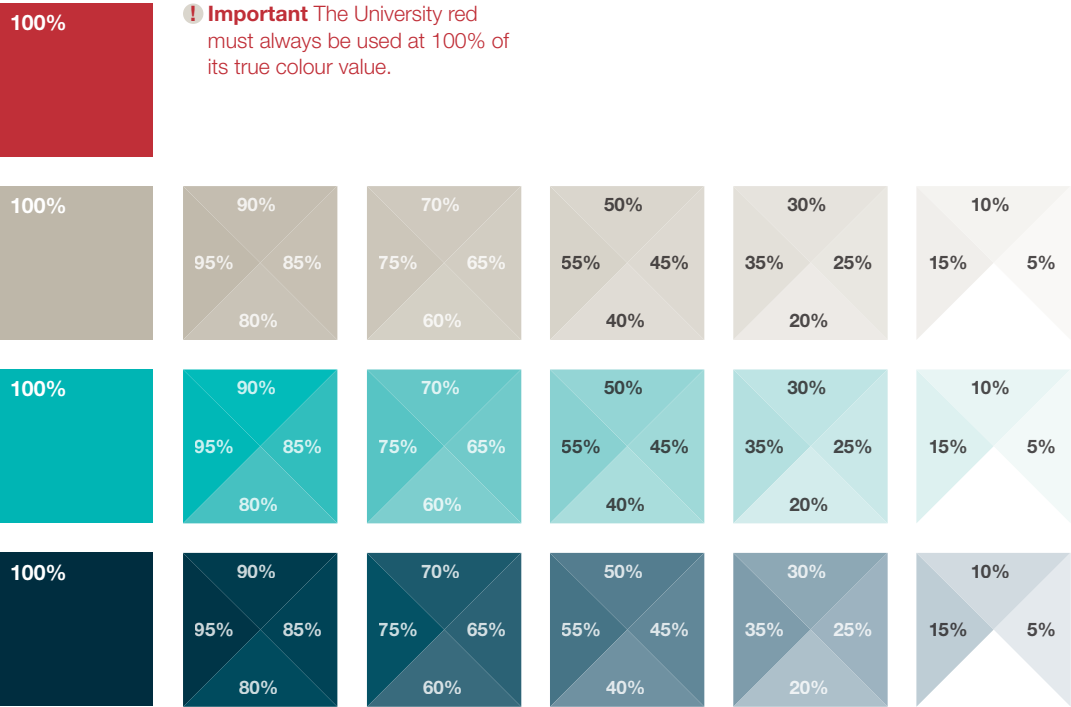

1

2

3

4

Our colours Use of tints

Core and supporting colours should be used at 100% of their original colour value in most instances. However, if needed, tints may be used in increments of five for pull-out boxes or graphic elements displaying data or charts. They should be used as accent colours to add interest to a page and not as main background colours or in bodies of text.
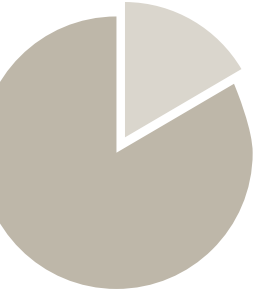
100%

⚠ **Important** The University red must always be used at 100% of its true colour value.

100%	90%	70%	50%	30%	10%
	95% 85%	75% 65%	55% 45%	35% 25%	15% 5%
	80%	60%	40%	20%	

100%	90%	70%	50%	30%	10%
	95% 85%	75% 65%	55% 45%	35% 25%	15% 5%
	80%	60%	40%	20%	

100%	90%	70%	50%	30%	10%
	95% 85%	75% 65%	55% 45%	35% 25%	15% 5%
	80%	60%	40%	20%	

Our colours Use of tints

Example 1

Title

Subhead

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras auctor faucibus est. Mauris malesuada neque nec arcu posuere ullamcorper. Nunc viverra ipsum ut orci sollicitudin molestie.

Example 2

Title of publication

🎓 University of BRISTOL

Example 3

Example 4

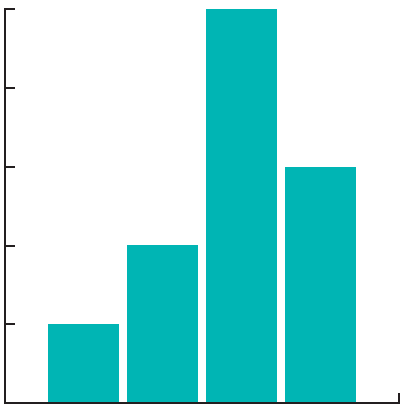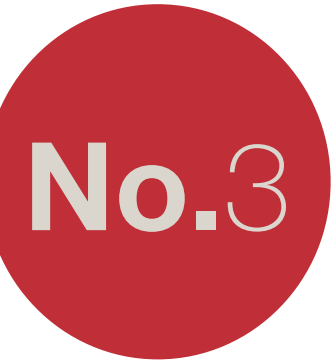This is an example of how tints may be used to highlight text.

Example 5

Example 6

No.3

Typography Primary typefaces

Helvetica was developed in 1957 with the aim of creating a neutral, sans-serif typeface that has great clarity and legibility.

Helvetica Neue, a contemporary variation of the original cut, comes in a range of weights offering versatility and flexibility.

The minimum font size for body copy set in Helvetica is 8pt. Captions can be set in 6pt.

Weights available
Helvetica Neue 35 Thin
Helvetica Neue 36 Thin Italic
Helvetica Neue 45 Light
Helvetica Neue 46 Light Italic
Helvetica Neue 65 Medium
Helvetica Neue 66 Medium Italic
Helvetica Neue 75 Bold
Helvetica Neue 76 Bold Italic
Helvetica Neue 85 Heavy
Helvetica Neue 86 Heavy Italic

Helvetica Neue 35 Thin
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 45 Light
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 65 Medium
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 75 Bold
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 85 Heavy
abcdefghijklmnopqrstuvwxyz 0123456789

Typography Primary typefaces

Helvetica Neue 36 Thin Italic
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 46 Light Italic
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 66 Medium Italic
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 76 Bold Italic
abcdefghijklmnopqrstuvwxyz 0123456789

Helvetica Neue 86 Heavy Italic
abcdefghijklmnopqrstuvwxyz 0123456789

+ Arial is an acceptable substitute for Helvetica Neue in desktop publications.

Typography Primary typefaces

Bembo is a serene and versatile serif typeface cut in 1929 with Renaissance origins. The University of Bristol logo uses this typeface.

Bembo is a more traditional typeface and may be used in conjunction with Helvetica Neue to add interest to a body of text.

The minimum font size for body copy set in Bembo is 9pt. Captions can be set in 7pt.

Weights available
Bembo regular
Bembo regular italic
Bembo medium
Bembo bold
Bembo bold italic
Bembo extra bold

Bembo regular
abcdefghijklmnopqrstuvwxyz 0123456789

Bembo regular
abcdefghijklmnopqrstuvwxyz 0123456789

Bembo medium
abcdefghijklmnopqrstuvwxyz 0123456789

Bembo bold
abcdefghijklmnopqrstuvwxyz 0123456789

Bembo bold
abcdefghijklmnopqrstuvwxyz 0123456789

Bembo extra bold
abcdefghijklmnopqrstuvwxyz 0123456789

+ Times is an acceptable substitute for Bembo in desktop publications.

Typography Text colour

Body text on a white background should always be black. Text used on a coloured background or over an image may be black or white, as long as it is legible.

Colours may be used for headlines, introductory paragraphs and pull quotes. The examples below show how colour can be used to add interest.

Body text

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent congue auctor tristique. Etiam pharetra, diam at egestas condimentum, mi urna sodales diam, dignissim faucibus dui lectus vitae magna. Ut vida velit ut odio adipiscing vel lobortis sapien tempus. Pellentesque elit laoreet urna quam, vitae auctor.

Body text

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent congue auctor tristique. Etiam pharetra, diam at egestas condimentum, mi urna sodales diam, dignissim faucibus dui lectus vitae magna. Ut vida velit ut odio adipiscing vel lobortis sapien tempus. Pellentesque elit laoreet urna quam, vitae auctor.

Headlines

Headlines can be styled like this

Headlines can be styled like this

Introductory paragraphs

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed ut lectus a eros vulputate auctor a mollis lectus.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed ut lectus a eros vulputate auctor a mollis lectus.

Imagery Photography

Photography plays a key part in most University publications so it is important that it is well considered and consistent, and portrays the University in an authentic way.

When commissioning new photography, the style should reflect the qualities listed opposite. The subject matter should correspond to one of the defined areas overleaf (details, people and context). Imagery from all three areas may be used to build up a picture of life at the University, or to tell a story.

Briefing guidance
When briefing photographers, please consider:

- style and subject (see pages 59-61)
- end use – the size at which the image will be used; whether the image is for print or web
- quality – all images should be 300 dpi
- format – landscape or portrait; colour or black and white
- layout – how will the images be used? Leave space for text if necessary
- location – outdoors or indoors; weather-dependent; travel expenses
- props – source on the day or book in advance; realistic to situation
- representation – gender; ethnicity; sensitivities towards religious beliefs
- consent forms – required when photographing people (web link in information box below)
- copyright – see opposite

Copyright
Photographers should assign copyright to the University of Bristol. The University reserves the right to use images for marketing and editorial purposes in all media worldwide, without restriction and in any format. Photographers will be credited where possible/appropriate.

@ Consent forms can be found at **bristol.ac.uk/ visualidentity/photography.html**

Imagery Photographic style

Natural
Contemporary
Clean
Sophisticated
Representatve
Reflective
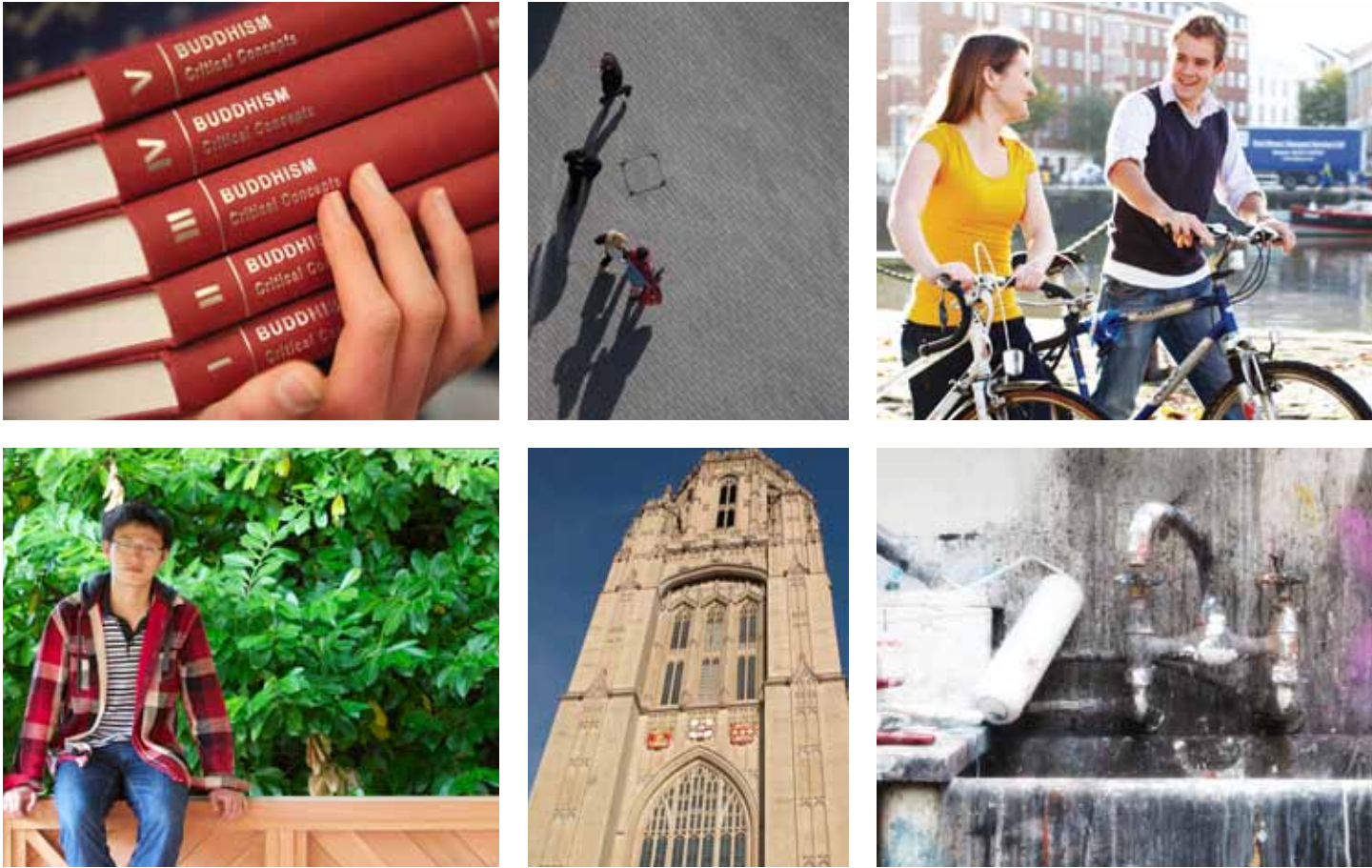
Imagery Subject

Detail
Detailed shots that help tell a story and provide the background.

People
Close-ups, indivdiuals, groups, looking at or away from camera.

Context
University buildings and locations as well as Bristol scenes that reflect the diversity of the city; green areas, beautiful historic buildings, urban spaces, water features; with or without people.

Imagery Cropping

An image may be cropped to give it more of a focus and to create more impact. To do this successfully, focus on a single subject and crop out any peripheral clutter or distracting shapes. Leave space for typography or any graphic elements that may be placed over the image.

Original image

Cropped area

Cropped image

Other examples

Imagery Incorrect use

Do not use bad crops

Do not use low-resolution images

Do not use posed images

Do not use out-of-focus shots

Do not distort images

Imagery Illustration

Illustrations may be used to convey messages or intangible concepts that are difficult to express through photography.

Briefing guidance
When briefing illustrators, please consider the following:

• end use – where the image will be used; whether the image is for print or web; the print-run of the publication – where it will be distributed
• style of document in which the illustration will be used
• size of illustration – whether it's full page, a double page spread or bespoke size.
• subject-matter or any accompanying text
• layout – how the image will be used, may need to leave space for text if necessary
• format – landscape, portrait or a bespoke size to fit with specific editorial content

Copyright
Copyright is not required when commissioning an illustration. However, it is important to agree on the license time-frame. The illustration should also not be used for purposes other than the original intended brief without prior permission.

Imagery Illustrative styles

Illustrations can be split broadly into three categories depending on the nature of the topic to be illustrated.

⚠ **Important** Never use clipart or similar imagery from image banks or free websites. Illustrations should always be commissioned.
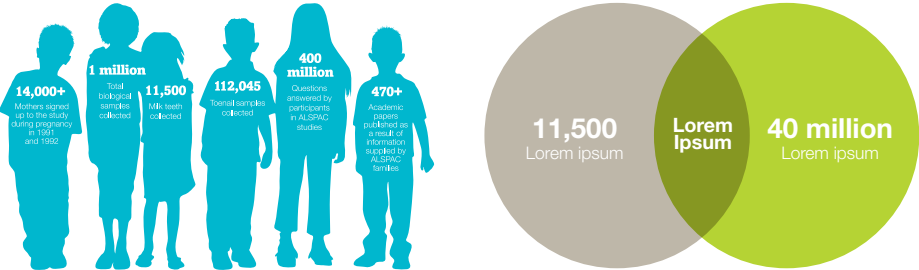
Diagramatic
A diagramatic approach is often suitable for illustrating scientific or technical subject-matter.
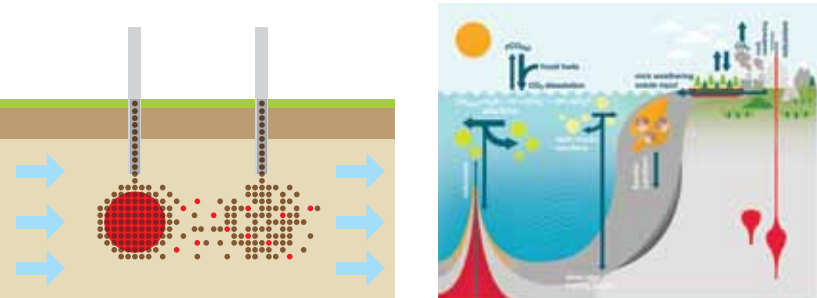
Infographics
An information graphic is an interesting and engaging way of representing statistics or data.

Stylistic
Stylistic illustrations tend to be more conceptual and creative.