WE | make things happen

Visual identity guidelines June 2016 v.1.3

UWE Bristol | University of the West of England

Contents

Introduction

Welcome to our visual identity guidelines

A dynamic, ambitious institution like UWE Bristol requires a vibrant, striking visual identity to help us stand out in a sector that's becoming increasingly competitive.

This document not only introduces you to a visual identity we're all proud of, it sets out all the guidance you need to put our brand principles into action – in a way that is clear, concise and consistent.

But first it's important to understand that a distinctive brand is about so much more than a logo. It's about how we look, sound, behave and deliver on the things we stand for.

Our positioning

We are a 'University for the real world' – and that needs to come across loud and clear in every aspect of what we say and do.

As our brand positioning statement, this is the central idea that shapes every aspect of our brand, from the colours and fonts we use in our communications, to the way we interact with students on open days.

It is not a strapline, so we wouldn't expect to see these words appearing in our communications. But it is the core underlying sentiment underpinning how we visually and verbally express ourselves.

Our values

Alongside our positioning, we have defined five brand values that encapsulate the way we go about things at UWE Bristol. We are:

- Ambitious
- Innovative
- Connected
- Enabling
- Inclusive

And it is worth keeping those words front of mind whenever you're designing for us too.

Ultimately, we want our brand to create a very clear sense of who we are, what we stand for and what we offer – and we believe our new visual and verbal identity does that really well.

With a new logo, colours and imagery, and a clearer, more defined way of writing, we have developed an identity that's designed to work in a more consistent and compelling way across all of our communications, whether external or internal, on or offline.

You'll find all the elements you need within these guidelines to bring our new visual identity to life. You can also find guidance on the way we should always write from now on, in our new tone of voice guidelines.

Please let us know if you have any questions about anything to do with our new brand.

UWE Bristol Logo

Newly designed in 2015, our logo is bold, simple and deliberately straightforward.

Simple typography truly reflects our confidence as an organisation and pragmatic values.

Our logo is the keystone of our brand style and visual identity. So it goes without saying that it should always be positioned with careful consideration.

Our logo as a red tab

Red should never be used as a background colour, only as part of the logo. This ensures a consistent presence of red and a strong brand presence in all communications.

The logo may only be used as a tab by UWE Bristol. When used by external partners, the logo must be free floating.

Logo standout examples

The tab is designed to stand out against any background, flat colour or busy photograph. It's a key element in creating a coherent, confident and strong visual identity.

istock.com/PeopleImages

istock.com/decisiveimages

istock.com/Juri Pozi

istock.com/Geber86

istock.com/Cimmerianr

istock.com/Elkor

Master logo

The logotype should never be used
 outside of its containing box.

**UWE
Bristol** | **University
of the
West of
England**

**UWE
Bristol** | **University
of the
West of
England**

Logo mono usage

If there is an exceptional need for a black and white option, these examples demonstrate how our mono logos can be used to standout against differing tonal backgrounds.

This applies to all variants of the logo in tab and free floating formats.

istock.com/decisiveimages

istock.com/decisiveimages

This example demonstrates the wrong use of our logo as it is lost against the background.


istock.com/decisiveimages

Logo mono usage

These examples demonstrate the usage of our mono logo with our partners. In this instance where there is a need to ensure consistency with our partners the mono logo with a keyline is most suitable.
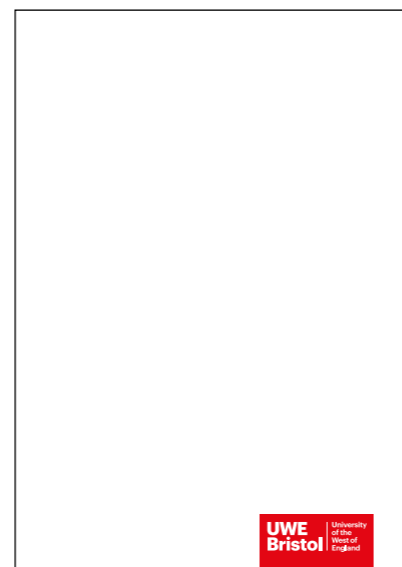
Logo positioning

Careful consideration should be given to where the logo fits in the design hierarchy of any item. By having two anchor points it can lead a piece of communications or be used as a traditional brand pay-off.
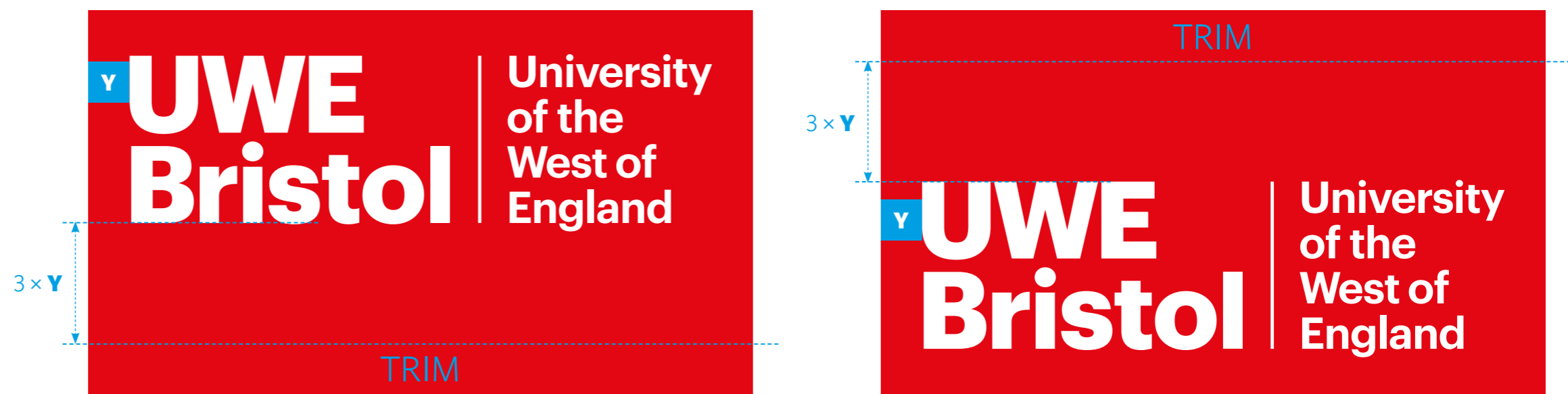
The logo can be free floating in exceptional circumstances, for example when there are technical limitations or when the logo is used by external partners (see page 16). When the logo is free floating, the negative space must be at the bottom of the logo.

Y **UWE Bristol** | University of the West of England

3 × **Y**

TRIM

TRIM

3 × **Y**

Y **UWE Bristol** | University of the West of England

UWE Bristol | University of the West of England

ANCHORED BOTTOM

UWE Bristol | University of the West of England

ANCHORED TOP

UWE Bristol | University of the West of England

istock.com/Roman Samokhin
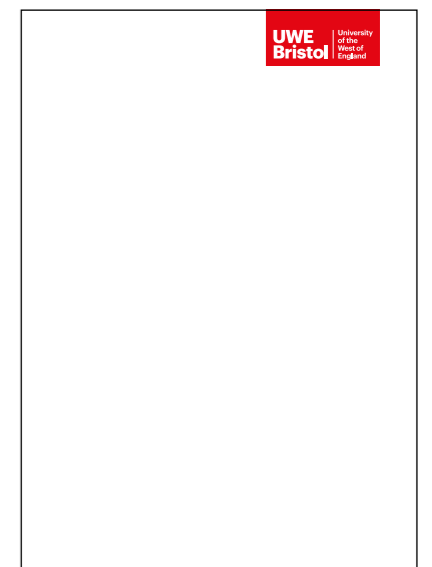
Logo positioning example

Banners

To ensure that the logo is not obscured it should be positioned at the top of the banner, taking its position from the vertical dividing rule of the couplet.

istock.com/PeopleImages
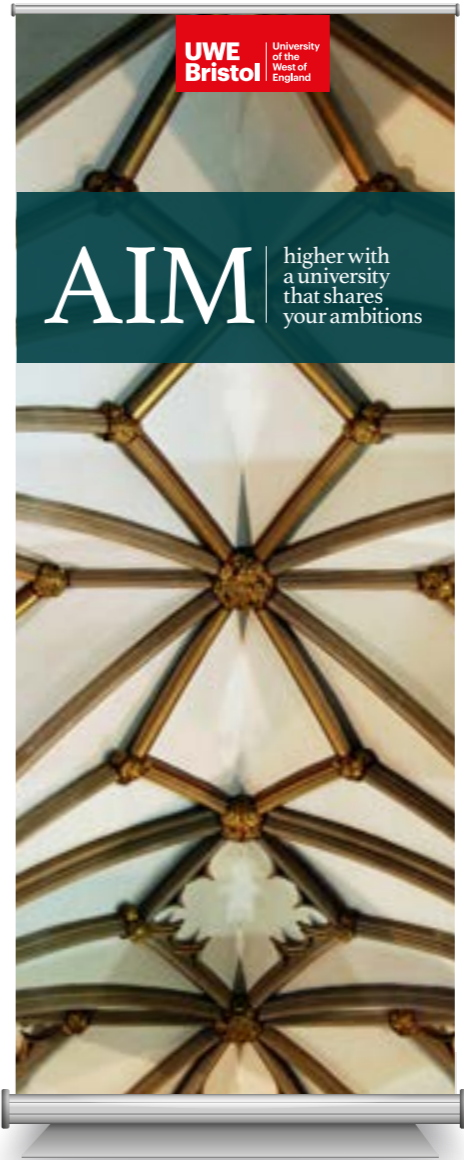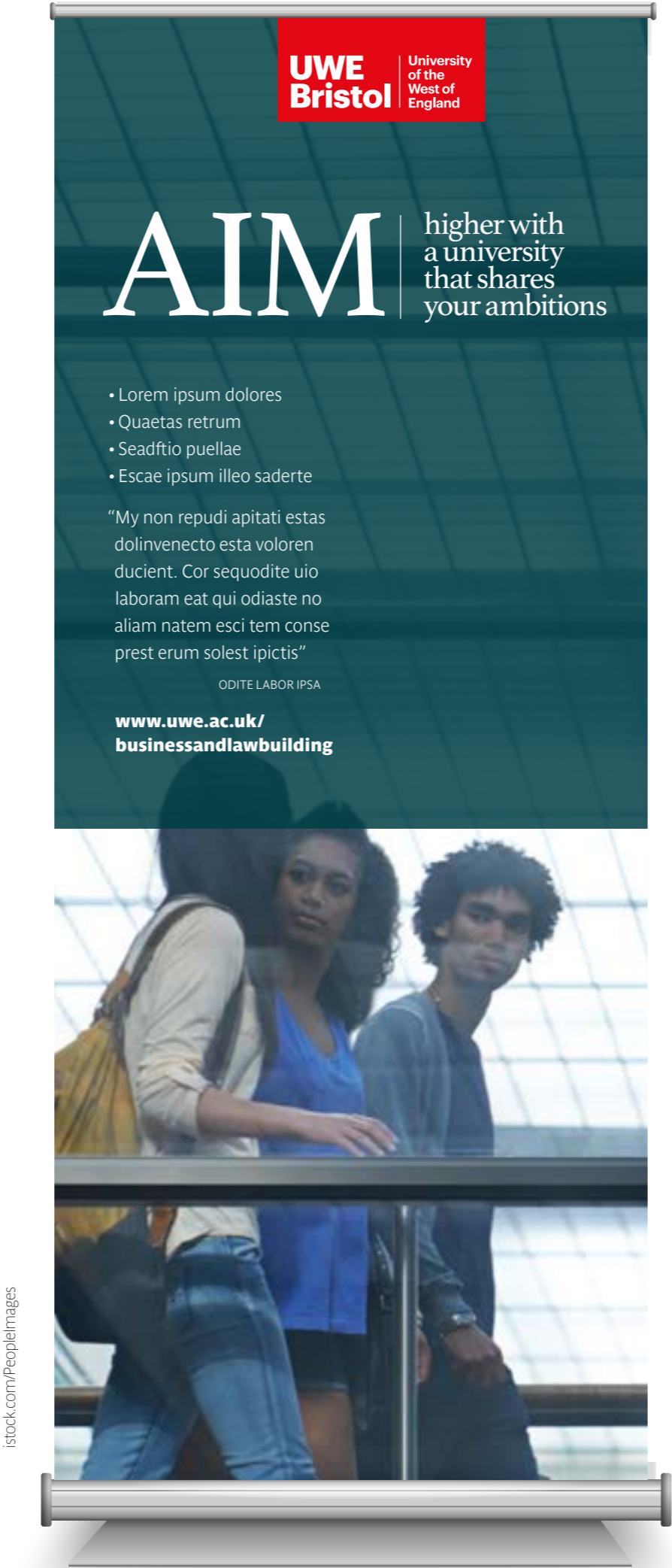
Pres Panayotov/Shutterstock.com

Logo variants

For applications where legibility may be compromised (due to space limitations) other variants of the logo are available. Examples include small promotional items such as pens.

istock.com/iZonda

Logo colour breakdowns

UWE Bristol | University of the West of England

UWE BRISTOL PRIMARY RED

CMYK | C: 0 M: 100 Y: 100 K: 0

RGB | R: 227 G: 6 B: 19

HEX | e30613

PMS | 185C

PMS | Strong Red U

Logo positioning exclusion zone

The exclusion zone around the logo is defined as a multiple of Y. Y is defined by the left hand margin between the edge of the red panel and UWE Bristol text. 3 × Y is then applied to all sides of the red tab to create the exclusion zone. It is not a fixed value but is proportionate to the size of the logo. This applies to all variants of the logo.

The exclusion zone can only be compromised in exceptional circumstances when space is at a premium or when positioning partner logos alongside our logo (see page 15). The exclusion zone applies regardless of whether the logo is free floating or used as a tab.

3 × **Y**

Y

3 × **Y**

3 × **Y**

3 × **Y**

UWE Bristol | **University of the West of England**

Logo with partner logo

Lock-up controlled by UWE Bristol

Partner logos can be positioned to the left or right and above or below our logo depending on circumstances. Horizontally they should be centred to the width of our logo. Vertically they should be centred within the depth of our logo text.

Use unit Y as the minimum space between our logo and partner logo, however if partner's logo guidance requires additional exclusion space then this must be added.

This applies to all variants of the logo.
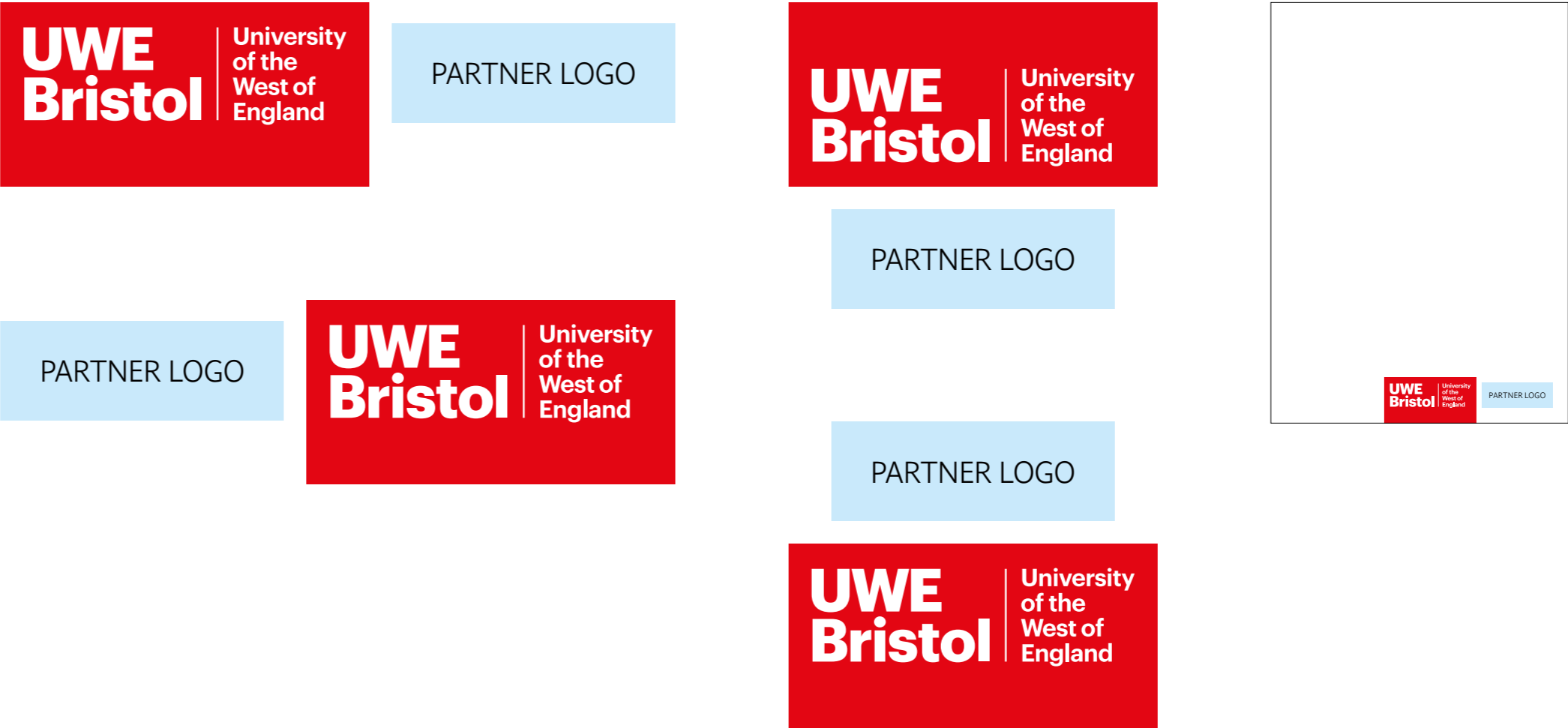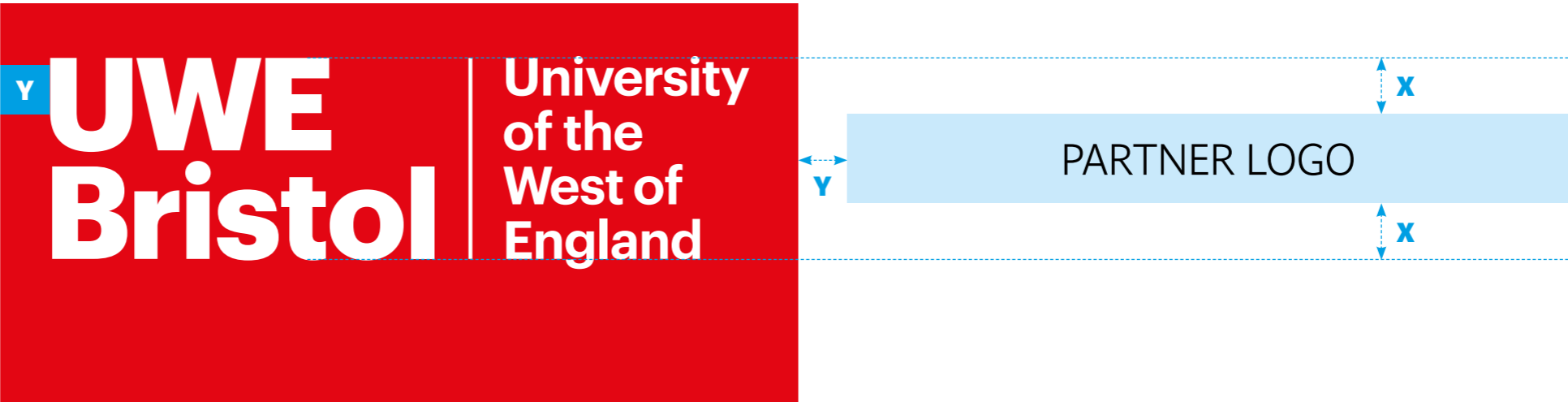
Logo with partner logo

Not controlled by UWE Bristol

When supplying logos to our partners where its usage is beyond our control, we must insist that our safe area is adhered to, so that its integrity is not compromised.

When used by external partners, the logo will always be free floating and the negative space in the logo must be at the bottom of the logo.

3 × **Y**

Y **UWE Bristol** | **University of the West of England**

3 × **Y**

3 × **Y**

3 × **Y**

PARTNER LOGO

Logo sizes for print

The recommended minimum size for printing our logo is 30mm wide.

UWE Bristol | University of the West of England

UWE Bristol | University of the West of England

MINIMUM SIZE | **A5:** 30mm WIDE LOGO.

UWE Bristol | University of the West of England

A4: 40mm WIDE LOGO.

UWE Bristol | University of the West of England

A3: 50mm WIDE LOGO.

Logo A4 grid for print

How to create the grid A4

Our A4 grid is based on a structure of 5mm square cells. 40 cells wide by 57 cells deep. This grid sits within an A4 page with 6mm margins top and bottom and 5mm margins left and right.

The logo can be placed anywhere on the background. It must sit on the trim to bleed off. Ideally it will sit on the grid, however its alignment with a couplet will take precendence over this.
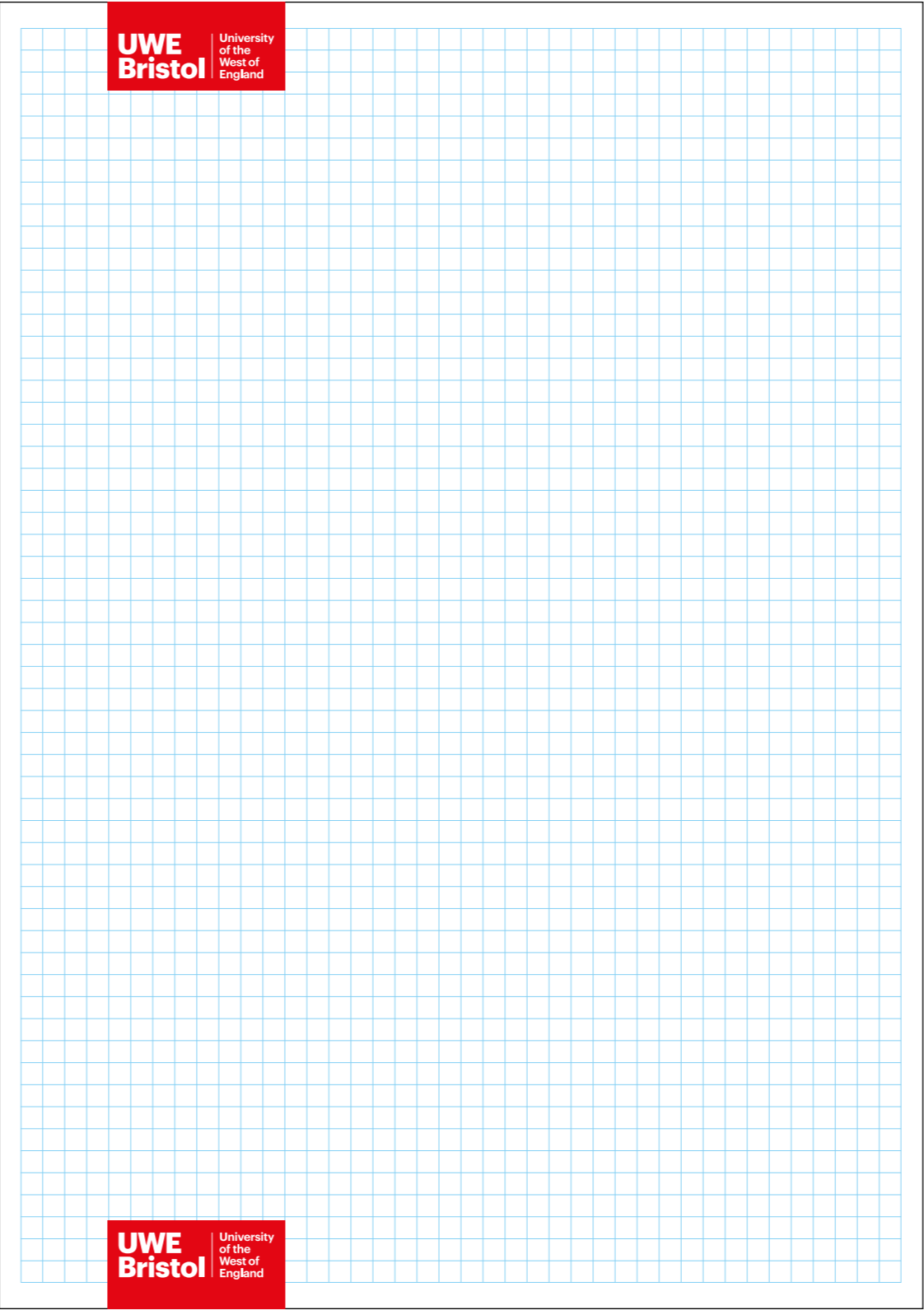

A4: 40mm WIDE LOGO.

Logo A5 grid for print

How to create the grid A5

Our A5 grid is based on a structure of 5mm square cells. 28 cells wide by 40 cells deep. This grid sits within an A5 page with 5mm margins top and bottom and 4mm margins left and right.

The logo can be placed anywhere on the background, as long as it sits on the grid or trim to bleed off, except for when it's aligned with a couplet.
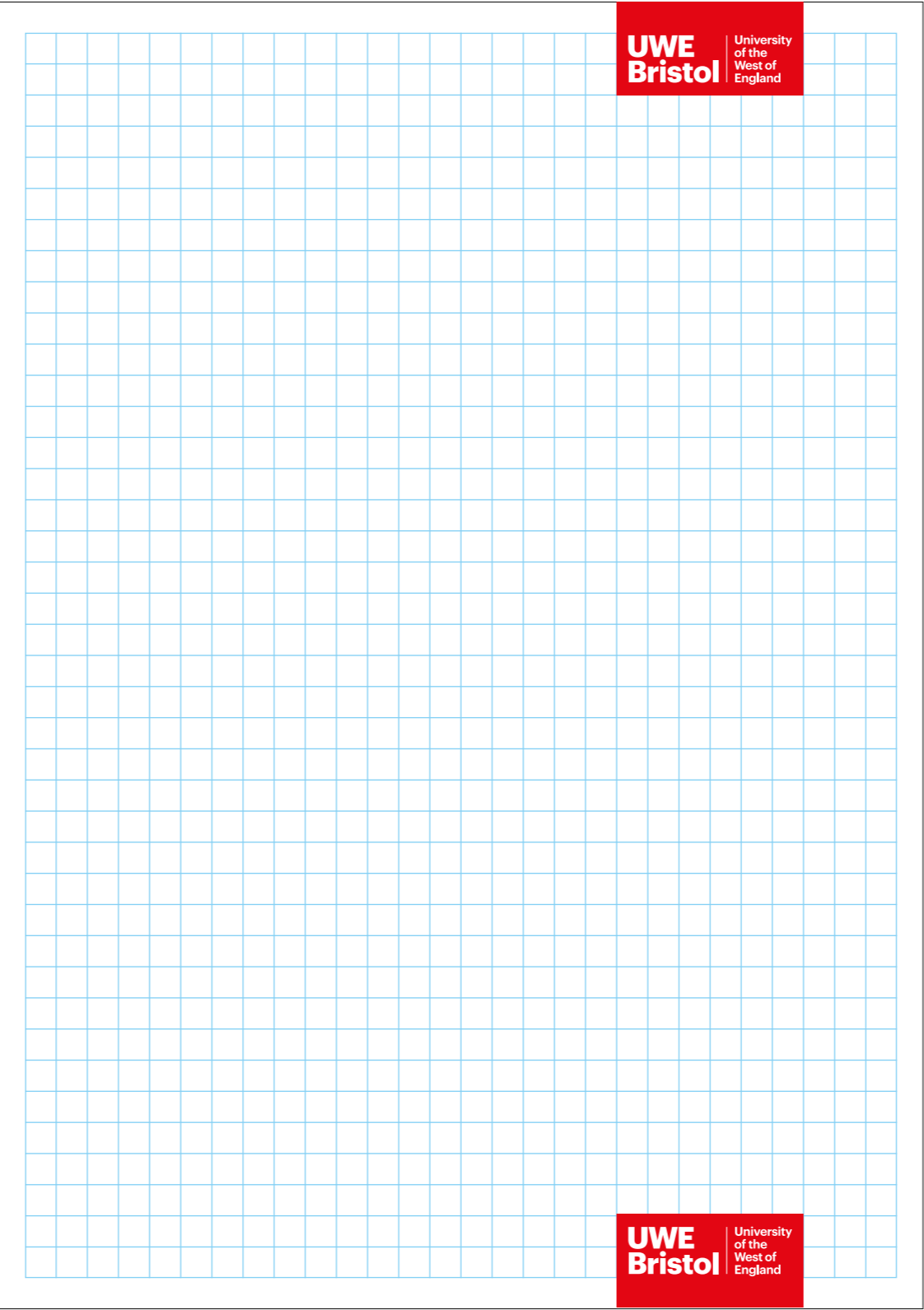
A5: 30mm WIDE LOGO | MINIMUM LOGO SIZE.

Logo A3 grid for print

How to create the grid A3

Our A3 grid is based on a structure of 10mm square cells. 28 cells wide by 40 cells deep. This grid sits within an A3 page with 10mm margins top and bottom and 8.5mm margins left and right.

The logo can be placed anywhere on the background, as long as it sits on the grid or trim to bleed off, except for when it's aligned with a couplet.
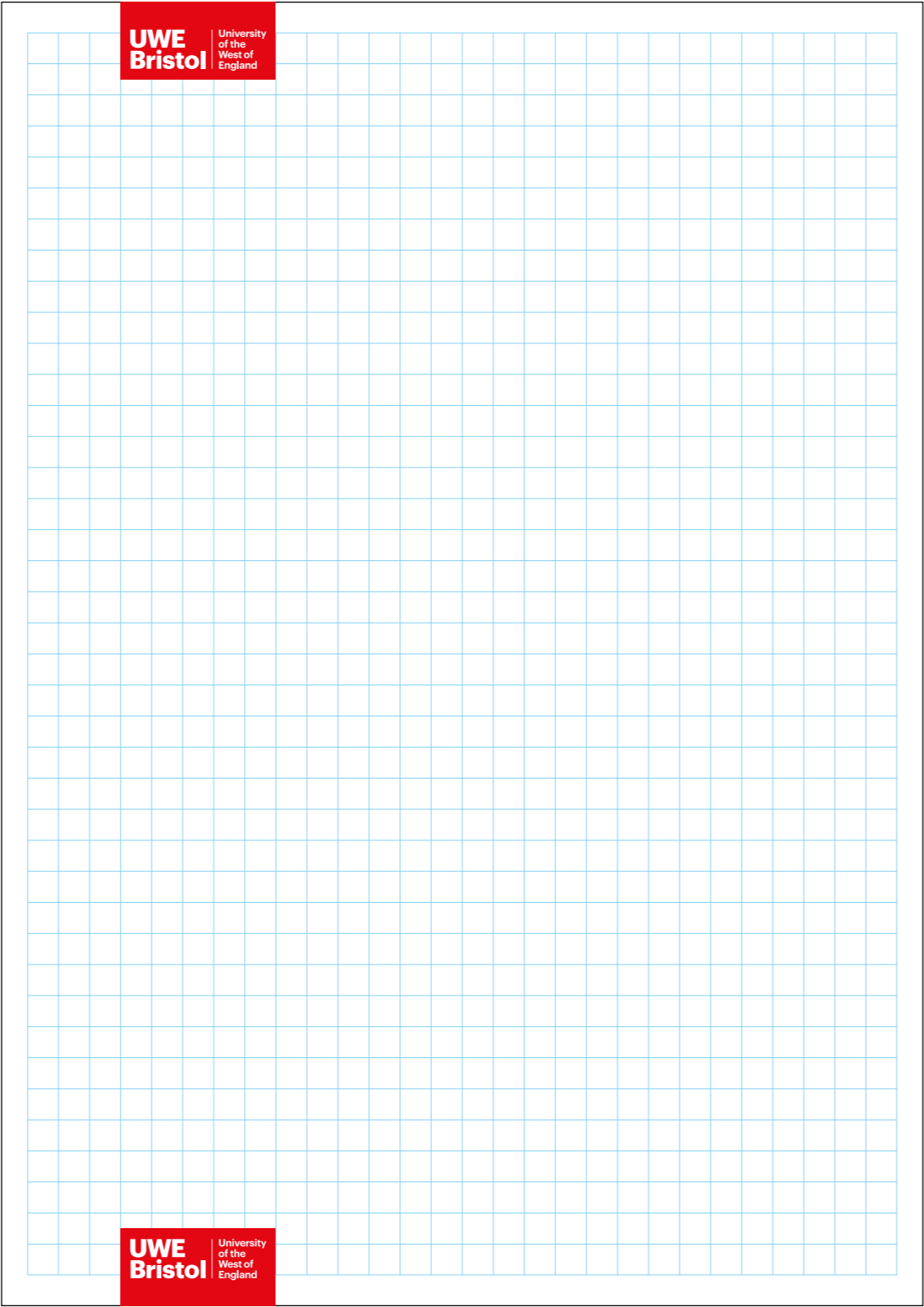

A3: 50mm WIDE LOGO.

Using the logo as an axis point

Aligning headline and logo plus typographic safe area

Wherever possible it is desirable to align the logo and couplet dividing rules. This helps provide a link and focus between UWE Bristol and the proposition.

However, this rule should not be allowed to compromise an optimum layout or piece of communications. An example of this follows on the next page.

Type safe area

To ensure that all live type does not appear too close to the trim of a page we have created a type safe area which is one cell in from the edge of the grid. No text should encroach beyond this area.
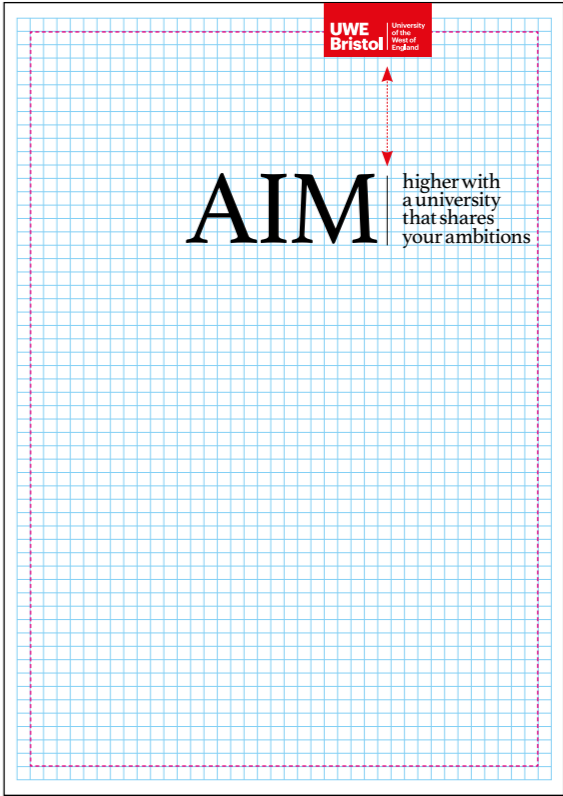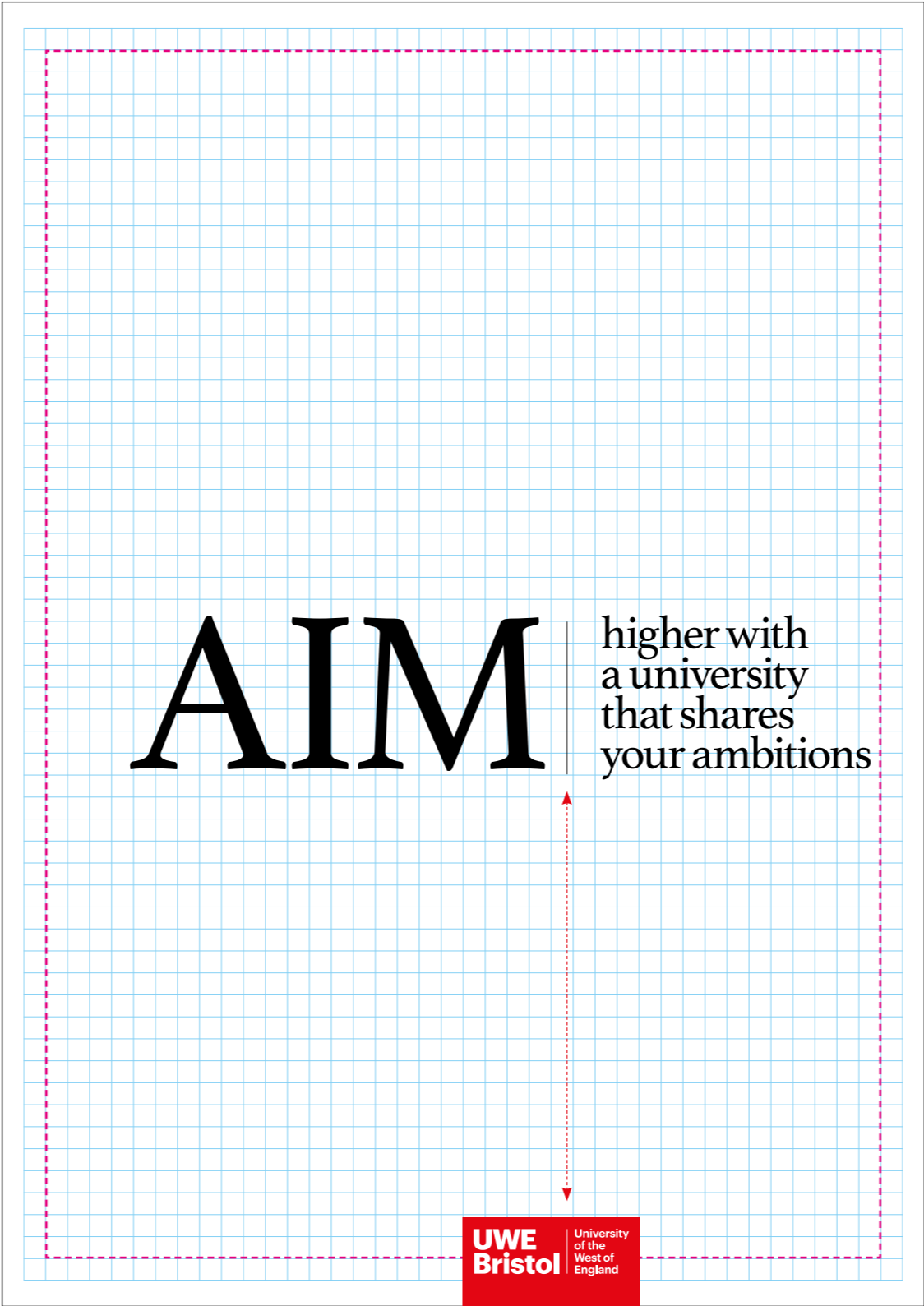
Using the logo as an axis point

Non aligning headline and logo

Here is an example where it's better if the logo and couplet do not align.

This shows how the logo can be positioned bottom right to balance the headline and image. The notion of reading from left to right with the logo paying off the piece is the main design consideration.

This is a good example of how the couplet and image work together in a layout.

Typeface guidelines

Our typefaces lend the right level of gravitas and authority to our visual identity but also allow us to strike the right tone across all our audiences.

Athelas

ATHELAS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ❋✿ABCDEF
abcdefghijklmnopqrstuvwxyz1234567890¶§£¢{}¼⅘⅜⅞

ATHELAS ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ❋✿ABCDEF
abcdefghijklmnopqrstuvwxyz1234567890¶§£¢{}¼⅘⅜⅞

ATHELAS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ❋✿ABCDEF
abcdefghijklmnopqrstuvwxyz1234567890¶§£¢{}¼⅘⅜⅞

ATHELAS BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ❋✿ABCDEF
abcdefghijklmnopqrstuvwxyz1234567890¶§£¢{}¼⅘⅜⅞

Parisine Pro

PARISINE PRO CLAIR REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO CLAIR ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO CLAIR BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO CLAIR BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO SOMBRE REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO SOMBRE ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO SOMBRE BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PARISINE PRO SOMBRE BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Digital and
self-service templates
Open Sans

Available from Google Fonts

Open Sans

OPEN SANS LIGHT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS LIGHT ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS REGULAR ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS SEMIBOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS SEMIBOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS EXTRA BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

OPEN SANS EXTRA BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Typography guidelines

Our typography style is classic and timeless, reflecting the values, aims and tone of voice of the University. Depending on who we are talking to, we can dial up and down our tone accordingly. There are times when we need to be serious and businesslike, equally we sometimes need to lighten up, be sparky or fun.

Couplets

Couplets are a way of constructing headlines that resonate with the duality of our logo. They are one of the ways in which we give our visual identity a distinctive look and feel.

We always use Athlelas Regular for our couplets. They're great when we want to give lead messages a brand touch, but not every heading needs to be a couplet. Indeed, we want to avoid overuse of couplets. For guidance on appropriate use of couplets please see our Tone of Voice Guidelines.

The creation of couplets should always be through the Brand Team in the UWE Bristol Marketing Department. Read on to see how different types of couplets suit different purposes.

WE | make things happen

UWE Bristol | University of the West of England

Hero couplets

As you can see, we lead with a single hero word, followed by a more explanatory secondary line.

With all couplets, the hero word is in caps and the secondary line in lower case.

Active verbs work best for hero words as they're usually short and sharp by nature. Always ask yourself if there is a more succinct option.

For instance, 'LOOK' is far better than 'INVESTIGATE.' The second part of the couplet should be kept to three or four lines and generally no more than 80 characters.

AIM | higher with a university that shares your ambitions

Expanded couplets

Where we might want to say more in a headline, we can use a more expanded style of couplet. This is less abrupt and allows us to combine two phrases.

Both phrases should be no longer than 45 characters. One can be shorter than the other–it's fine if it's not perfectly balanced. And remember, they may be longer but we're still aiming for brevity and an eloquent interplay between the phrases.

A HAPPENING PLACE TO STUDY | in an exciting place to live

Factual couplets

Couplets are really handy where we want to accentuate facts or statistics. They work particularly well as units of type supporting infographics or pull-out panels.

Facts and stats will usually be followed by a fuller explanation but try not to go over 80 characters. No matter how short the fact or stat, we can create typographic balance.

95.5%

of UWE Bristol graduates are in work or further study six months after graduating

Promotional couplets

Couplets can be an option for promotions and events. Now we can badge or signpost an Open Day, for instance, in a way that has a strong brand feel, whilst being clear and visible. Keep these couplets as brief as possible.

OPEN DAY | Saturday 24 October 2016

Crest couplets

Our crest will always be an important part of our identity. The couplet style is flexible enough to contain strong visual elements such as the crest.

To avoid losing detail, the crest needs to be 2 × the height of the dividing line.

In this case, the first phrase and the dividing rule are visually centred to the crest.

AWARDS
CEREMONIES
2016

LIGHT • LIBERTY • LEARNING

Creating couplets
Hero couplets

Hero couplets should always be designed to create a sympathetic and impactful graphic unit. The following examples and guidelines define our approach.

Hero words

- Hero words are always set in Athelas
- Regular -30 tracking with optical alignment
- Disruptive kerning pairs (letter-spacing) should be adjusted by hand
- Hero words and couplets should always sit on the baseline and where possible be adjusted to align top and bottom

Secondary phrase

- Hero couplets are always set in Athelas
- Regular -30 tracking with optical letter spacing
- Leading should be 85% of point size (e.g. 43pt on 36.5pt leading)
- If ascenders and descenders clash the leading should be increased to 100% of point size (solid) (e.g. 43pt on 43pt)

Spacing

- The margins separating hero words, central rule and couplet are defined by the width of the hero word's thick vertical downstroke. Shown here as X. 1 × X to the left of the rule 1.5 × X to the right
- These margins might need visually adjusting depending on the character combinations involved

Dividing rule

- The thickness of the dividing rule should match the thickness of the logo dividing rule in all instances

AIM

x

x 1.5 × X

higher with a university that shares your ambitions

UWE Bristol | **University of the West of England**

Hero couplets

Baseline rule

Whether the secondary phrase is short, medium or longer in length, as we show here, it should always sit on the baseline.

OPEN | your mind

OPEN | a new chapter in your life

OPEN | up a whole new world of possibility with a university that's globally connected

Expanded couplets

The first phrase of an expanded couplet should always be in caps and the second phrase in lower case. Both elements are set in Athelas Regular -30 tracking with optical alignment. Type size depends on copy length and space available.

Leading for the first phrase when it's on more than one line is 90% of the point size, eg: 75pt on 67.5pt leading. The space between the baseline and the capital height shown here as X now determines the margins between the phrases and dividing rule. These margins might need visually adjusting depending on the character combinations involved.

Again, both elements of the couplet sit on the baseline.

A HAPPENING
PLACE TO STUDY in an exciting place to live

UWE Bristol | University of the West of England

Crest couplets

Our crest should be reproduced at 2 × the height of the couplet phrase. This is to avoid loss of detail at small sizes. Note, the unit of copy is always centred against the crest.

UWE Bristol | University of the West of England

AWARDS
CEREMONIES
2016

LIGHT
LIBERTY
LEARNING

LIGHT • LIBERTY • LEARNING

Typographic styling

Headings

- Parisine Pro Regular (default)
  or Parisine Pro Bold.
  Only use Athelas as the absolute headline
  in any display or for couplets (see p.33).
- Ranged left.
- Line spacing: 130% of type size
  (e.g. 20/26pt).
- 0 tracking, with optical character spacing
  and margin alignment.
- Space after: minimum 2.5mm.
- Hyphenation & justification: Minimum
  75%, Desired 85%, Maximum 150%.

Body copy

- Parisine Pro Clair Bold (default).
  or Parisine Pro Regular.
- Ranged left.
- Type size: 9pt minimum.
- Line spacing: 150% of type size
  (e.g. 9/13.5pt).
- 0 tracking, with optical character spacing
  and margin alignment.
- Space after: minimum 1.5mm.
- Hyphenation & justification: Minimum
  75%, Desired 85%, Maximum 150%.

Introductory copy

- Parisine Pro Clair Bold (default)
  or Parisine Pro Regular.
- Ranged left.
- Line spacing: 150% of type size
  (e.g. 12/18pt).
- 0 tracking, with optical character spacing
  and margin alignment.
- Space after: minimum 5mm.
- Hyphenation & justification: Minimum
  75%, Desired 85%, Maximum 150%.

Gavin Roberts

WORKING ON AIR AND WATER

With climate change resulting in more floods and droughts, high levels of air pollution, and millions of people unable to access safe drinking water, the way we manage environmental challenges as a planet is crucially important. It's why a notable number of our research projects are aimed at tackling air and water-related issues. From new filtration systems to provide clean water in disaster zones, to influential work to shape air quality management policies globally, UWE Bristol teams are working to help people live in a better environment in countries all over the world.

Vice-Chancellor's introduction

This strategy sets out a confident and ambitious future for UWE Bristol. It maps out the journey we are taking to ensure our graduates and staff are well positioned for the future.

"There is real passion, energy and commitment at UWE Bristol to maximise our potential as we invest in our facilities, our people, our teaching and our research. I am hugely proud to lead this creative and forward-thinking university with ambition and confidence for what lies ahead."

Professor Steve West
Vice-Chancellor,
President and CEO UWE Bristol

It is a plan which builds on our academic heritage, our strengths and our achievements to date. It puts our student experience at the heart of our thinking –and firmly places our academic focus on providing outstanding learning and teaching, which is practice-oriented, professionally-recognised and informed by world-class, high-impact research, as well as our industry links.

The outstanding learning experience we provide supports the development of innovative, creative and courageous graduates who are passionate about their subjects and curious to learn more. But equipping our students to play their part in a changing, fast-moving global economy requires that we keep developing, keep enhancing and keep investing in what we do. To stand out in a highly competitive global environment, we need to compete with the best, and aim to be the best in practice-based learning and applied research.

With this in mind, we have identified the areas that we see as being critical for us to focus on as we grow and develop as a university between now and 2020. You can read more about these priorities in this document–as well as some of the key developments already underway, as we have invested significantly in our teaching, people, facilities and working practices in the last few years.

Through the work we are doing to improve our learning experience, to help our graduates get ready for the future, to conduct research that has an impact, and to grow and build on our connections, we are taking UWE Bristol forwards with confidence and ambition. And by doing so, we are making sure that our students, our staff and the University as a whole, are in a strong position to thrive, both now and in the future.

Our Strategy 2020 will keep us on track, as we continue to move forward with focus, clarity and confidence in our direction.

Typographic styling

Quotations

- Parisine Pro Italic (default) or Parisine Pro Bold Italic.
- Ranged left.
- Type size: minimum 9pt or type size of the body copy, whichever is the greater.
- Line spacing: 150% of type size (e.g. 9/13.5pt).
- 0 tracking, with optical character spacing and margin alignment.
- Hyphenation & justification: Minimum 75%, Desired 85%, Maximum 150%.

Calls to action, URLs and contact details

- Calls to action, URLs and contact details should be set in Parisine Pro.

Capitalisation

- Use sentence case for headings.
- All caps should only be used for absolute headlines and couplets.

Italics

- Avoid the use of italics with the exception of quotations which should be set in Parisine Pro Italic or Parisine Pro Bold Italic (see above).

Underlining

- No underlining should be used.

Tonal contrast

- Tonal contrast between type and background should be 60%–80%.
- For smaller type sizes tonal contrast should ideally be 80%.
- If ideal contrast cannot be achieved using coloured or reversed type, then black type must be used.

Celebrating our student talent

We are hugely proud of our students' achievements and the journeys they take as they pursue their future careers and passions. Each year we celebrate with students from our Arts, Creative Industries and Environment and Technology departments as they exhibit their final year work at our well-attended degree shows.

TOP 10

UWE Bristol is consistently a top 10 university for graduate employment. In 2015, 94.8% of our graduates were in work or further study just six months after graduating.

Destinations of Leavers from Higher Education Survey, published 2015

Priority 1

Outstanding learning

All our students experiencing engaging and outstanding learning, teaching and support services throughout their journey with us; making full use of advances in technology to support their academic, professional and social growth and development.

We achieve this by:

- Supporting our staff in providing a high quality, relevant and engaging practice-oriented learning experience, both on and off campus, for all our learners, using the latest technology and global information sources.
- Our academic departments working to continually improve; engaging students and gathering their feedback; sharing good practice; and adopting leading standards to ensure high performance and innovation across all of our programmes.
- Supporting our teaching and learning with excellent library and IT resources, specialist laboratory, practice and learning environments, and the latest technology.
- Having high quality and responsive business processes and professional services in place that support an excellent and seamless experience for our students throughout their time with us.

LEARN ABOUT BUILDING A BUSINESS BY RUNNING ONE

Our Team Entrepreneurship course is giving students a highly practical, non-traditional way to learn about running a business. Working in their own high-tech 'hub' rather than a classroom, they set up and manage their own companies, finding and competing for real projects to generate profits and build their skills and networks.

Sam Frost

"UWE Bristol designs course modules so they're not pure theory –they reflect what happens in the real world. The lecturers and teachers really know what they're talking about and come from industry."

Lucy
BA(Hons) Marketing

The band

Typography and layout

We've created a graphic band which can be used to frame headlines, propositions, course names, proof points and other information. The colour used for the band should be in harmony with the image on which it is over-layed, and positioned sympathetically with the image content.

The band proportions and position are not set as standard but must work with the grid.

The couplet should sit towards the bottom of the band with more cells above than below.

Notice how the the dividing lines of the couplet and logo are aligned.

MaaHooStudio/Getty Images

UWE Bristol | University of the West of England

UNDERGRADUATE PROSPECTUS 2017

GRASP | the opportunity to reach your full potential

Colour
guidelines

Primary colours

The UWE Bristol RED is the primary brand identifier. It is only used in the logo.

UWE Bristol | University of the West of England

UWE BRISTOL PRIMARY RED

CMYK | C: 0 M: 100 Y: 100 K: 0

RGB | R: 227 G: 6 B: 19

HEX | e30613

PMS | 185C

PMS | Strong Red U

Secondary colours

The secondary palette can be used across all communications. The colours should be used in harmony with the main colour bias of the image they overlay. By cycling through the colour ranges you can play with the formality and informality of the particular communications piece.

Transparency can be applied to every colour in our colour palette in increments of 10%. The minimum percentage is 20%.

UWE BRISTOL
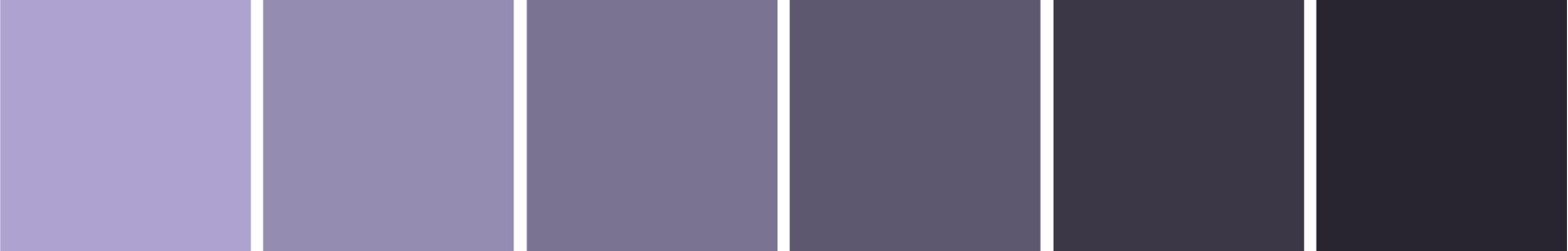PRIMARY **RED**
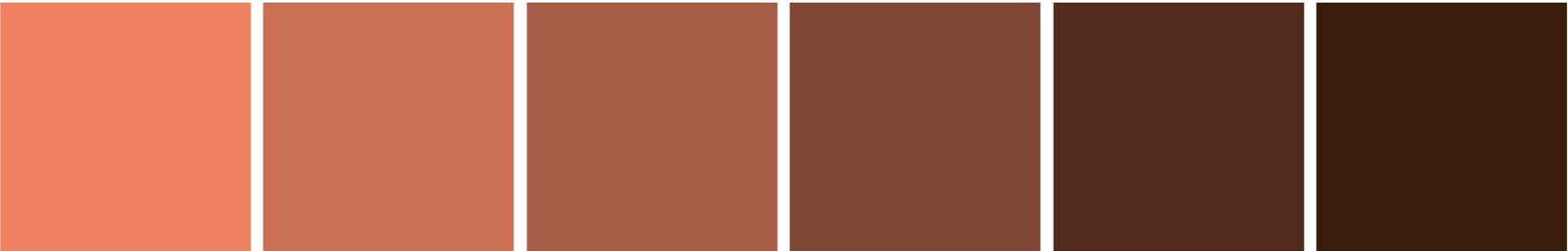
UWE BRISTOL
SECONDARY
TERRACOTTA

UWE BRISTOL
SECONDARY
SUNSHINE

UWE BRISTOL
SECONDARY
MINT

UWE BRISTOL
SECONDARY
SKY

UWE BRISTOL
SECONDARY
LILAC

Secondary colours
Pantone references

UWE BRISTOL
PRIMARY **RED**

Pantone Coated: PMS 185C
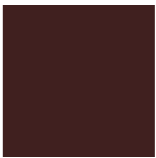Pantone Uncoated: Strong Red U

						UWE BRISTOL SECONDARY **TERRACOTTA**
PMS 170C PMS 1645U	PMS 7618C PMS 7598U	PMS 7524C PMS 174U	PMS 7602C PMS 4625U	PMS 4625C PMS 4975U	PMS 4975C PMS 497U	

						UWE BRISTOL SECONDARY **SUNSHINE**
PMS 7548C PMS 109U	PMS 110C PMS 7405U	PMS 111C PMS 117U	PMS 140C PMS 140U	PMS 7553C PMS 7553U	PMS 7554C PMS 7554U	

						UWE BRISTOL SECONDARY **MINT**
PMS 360C PMS 359U	PMS 7489C PMS 7738U	PMS 7730C PMS 363U	PMS 7743C PMS 343U	PMS 553C PMS 553U	PMS 5535C PMS 5535U	

						UWE BRISTOL SECONDARY **SKY**
PMS 3115C PMS 319U	PMS 7467C PMS 7711U	PMS 7713C PMS 328U	PMS 5473C PMS 3155U	PMS 309C PMS 309U	PMS 303C PMS 303U	

						UWE BRISTOL SECONDARY **LILAC**
PMS 7445C PMS 7445U	PMS 7674C PMS 7675U	PMS 667C PMS 7447U	PMS 5275C PMS 276U	PMS 5265C PMS 2758U	PMS 5255C PMS 2768U	

Secondary colours
Breakdowns

UWE BRISTOL
PRIMARY **RED**

C: 0 M: 100 Y: 100 K: 0
R: 227 G: 6 B: 19
e30613

UWE BRISTOL
SECONDARY
TERRACOTTA

C: 0 M: 60 Y: 60 K: 0	C: 0 M: 60 Y: 60 K: 20	C: 0 M: 60 Y: 60 K: 40	C: 0 M: 60 Y: 60 K: 60	C: 0 M: 60 Y: 60 K: 80	C: 0 M: 60 Y: 60 K: 90
R: 240 G: 130 B: 98	R: 204 G: 112 B: 84	R: 166 G: 92 B: 69	R: 127 G: 70 B: 51	R: 83 G: 44 B: 29	R: 59 G: 28 B: 13
f08262	cc7054	a65c45	7f4633	532c1d	3b1c0d

UWE BRISTOL
SECONDARY
SUNSHINE
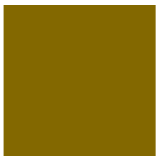
C: 0 M: 25 Y: 100 K: 0	C: 0 M: 25 Y: 100 K: 20	C: 0 M: 25 Y: 100 K: 40	C: 0 M: 25 Y: 100 K: 60	C: 0 M: 25 Y: 100 K: 80	C: 0 M: 25 Y: 100 K: 90
R: 253 G: 195 B: 0	R: 214 G: 167 B: 0	R: 173 G: 137 B: 0	R: 131 G: 104 B: 0	R: 85 G: 68 B: 0	R: 59 G: 47 B: 0
fdc300	d6a700	ad8900	836800	554400	3b2f00

UWE BRISTOL
SECONDARY
MINT

C: 56 M: 0 Y: 68 K: 0	C: 56 M: 0 Y: 68 K: 20	C: 56 M: 0 Y: 68 K: 40	C: 56 M: 0 Y: 68 K: 60	C: 56 M: 0 Y: 68 K: 80	C: 56 M: 0 Y: 68 K: 90
R: 127 G: 191 B: 115	R: 109 G: 164 B: 99	R: 89 G: 135 B: 82	R: 66 G: 103 B: 62	R: 38 G: 67 B: 38	R: 19 G: 46 B: 22
7fbf73	6da463	598752	42673e	264326	132e16

UWE BRISTOL
SECONDARY
SKY

C: 71.5 M: 0 Y: 22.5 K: 0	C: 71.5 M: 0 Y: 22.5 K: 20	C: 71.5 M: 0 Y: 22.5 K: 40	C: 71.5 M: 0 Y: 22.5 K: 60	C: 71.5 M: 0 Y: 22.5 K: 80	C: 71.5 M: 0 Y: 22.5 K: 90
R: 26 G: 183 B: 201	R: 26 G: 157 B: 172	R: 22 G: 129 B: 141	R: 12 G: 98 B: 107	R: 0 G: 63 B: 69	R: 0 G: 43 B: 48
1ab7c9	1a9dac	16818d	0c626b	003f45	002b30

UWE BRISTOL
SECONDARY
LILAC

C: 37 M: 38 Y: 0 K: 0	C: 37 M: 38 Y: 0 K: 20	C: 37 M: 38 Y: 0 K: 40	C: 37 M: 38 Y: 0 K: 60	C: 37 M: 38 Y: 0 K: 80	C: 37 M: 38 Y: 0 K: 90
R: 173 G: 162 B: 208	R: 149 G: 140 B: 178	R: 122 G: 115 B: 146	R: 93 G: 88 B: 111	R: 59 G: 55 B: 71	R: 40 G: 36 B: 48
ada2d0	958cb2	7a7392	5d586f	3b3747	282430

Awards ceremonies front covers with
solid transparency showing the range
of the tonal spectrum

Pres Panayotov/Shutterstock.com

Awards ceremonies front covers with transparency band.

How we choose colours

When we choose a colour for the band it should take its lead from the image colour bias. The aim is to create visual harmony between band and image.

INCORRECT too random colour usage.

CORRECT harmonious colour usage.

Colours and couplets

Our secondary palette can be used to pick out copy in couplets.
This helps dial in our palette across more communications. Each couplet must only use one of the colours but can use any one of its hues.

GRASP | the opportunity to reach your full potential

BE | part of an environment that's buzzing with possibilities

MIX | with people who inspire challenge and support you

Colours and couplets

Coloured couplets can be used on a white or coloured band.

Image strategy

Primary image style
Overview

Imagery is a key element in bringing our brand values to life. Photography is our chosen style.

It is important to consider why we are using a certain photographic image; different communications pieces will demand different approaches.

For example, a poster with short dwell time will need an image that has immediate standout and creates an instant connection with the headline. Whereas a spread in a prospectus or a flyer may need an image to simply represent a course, activity or service.

To help determine the right approach to imagery we have created two distinct types. Conceptual imagery and representational imagery.

Primary image style
Photography

Photography will always be our primary image choice. Whether it is full colour or black and white it should have no overt colourisation or treatments added to it.
For example duotones, graining, posterisation etc. We'll leave that to Instagram users.

However, there will be times when some kind of visual 'upstyling' may be appropriate (this is outlined in the image upstyle section).

Conceptual images
Overview

There will be times when we need to engage our audience with more abstract or conceptual imagery–such as undergraduate recruitment campaigns where the chosen media demands stand out and engagement. Differentiation through imagery, copy and concepts will be critical when we're addressing a 'cold' audience who will be looking at other universities as well as UWE Bristol. We want them to notice us above the 'noise' from both environment and our competitors.

Conceptual image example

UWE Bristol | University of the West of England

WE | make things happen

www.uwe.ac.uk

istock.com/Onfokus
istock.com/YangYin

Representational images
Overview

This is where we simply need to represent the action or message conveyed in the headline. Typically, it could be about courses, services, facilities, news stories, events or achievements.

We use colour photography, and the shots are always captured moments of our subjects engrossed in an action or activity – never appearing posed or set up for the camera. Whether it's fun or serious they must be authentic– as if we are viewing something that's actually happening. This could be described as a reportage style.

Representational example

WE | make things happen

www.uwe.ac.uk

UWE Bristol | University of the West of England

Tony Tallec/Alamy

Representational dos and don'ts

Our images are always genuine moments of our subjects engrossed in an action or activity–never appearing posed or set up for the camera. Whether it's fun or serious they must be authentic–as if we are viewing something that's actually happening.

istock.com/FilippoBacci

istock.com/BraunS

istock.com/Geber86

istock.com/visionchina

istock.com/feedough

istock.com/skynesher

Representational upstyling

The images can be treated in a way that mutes the background or periphery of the scene to put the focus on the subject. This can be done by creating a strong sense of light source.

Adding incidental lens-flare circles can add depth and energy to otherwise flat shots, as well helping maintain a strong, authentic visual style. You can see how we can create lens-flare circles in point 5.

Where possible, try and select images that feel like snapshots, with natural elements like flared lighting, focus blur and burn out. If the shot is flat, you can add these effects.

1. Image to be treated must be RGB colour space. Open image to be treated in Adobe Photoshop.

2. Duplicate the background layer and label it 'Lens Flare.'

3. With the layer 'Lens Flare' selected, go to Menu > Filter > Render > Lens Flare, choose 50–300mm Zoom from the options and adjust the brightness to suit.

4. The image should now look something like this.

5. We will now add some simple vector circles to enhance the 'Lens Flare' effect. Use them sparingly, with no more than two or three at a maximum 20% opacity.

R: 230 G: 0 B: 126

R: 149 G: 193 B: 31

R: 249 G: 178 B: 51

R: 252 G: 234 B: 16

## Secondary image style
Overview

Illustration used carefully is an effective way of adding interest and variation to our work. To do this, we've developed a simple line illustration style that flows, literally, from our dividing rule.

The illustrations can be simply a tracing of an existing photographic image that's appropriate to the message or headline.
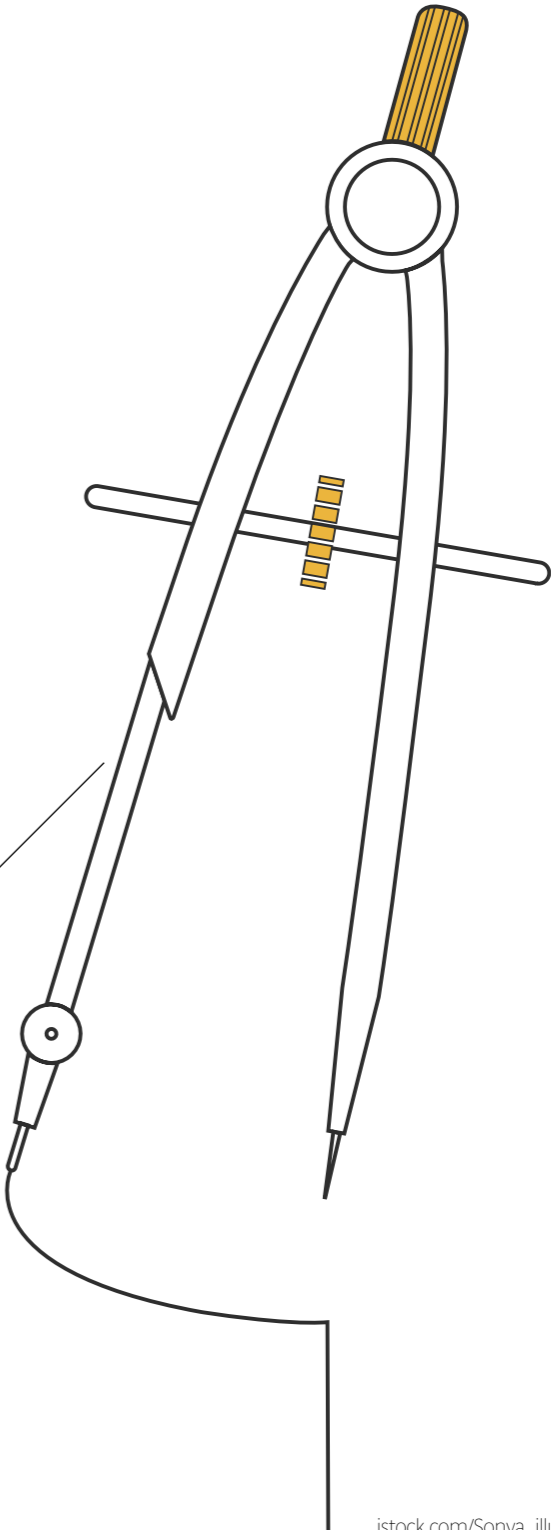
Secondary image style example

To add a visual lift to this primarily copy-led page we have created a simple compass illustration from our dividing rule, reflecting the architectural aspect of the course.

Please note, the thickness of the line should not be heavier than the dividing rule.
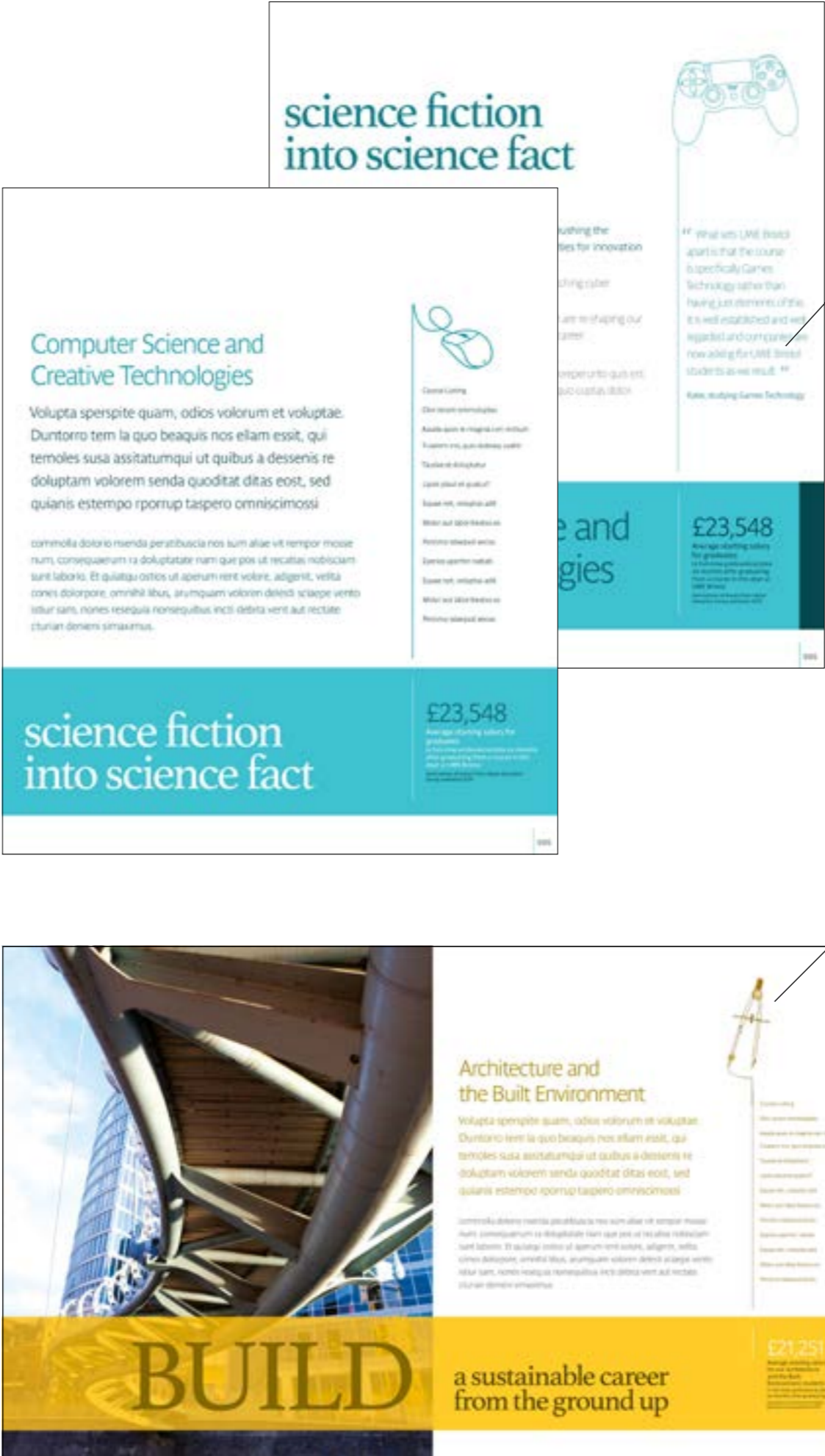
Here the illustration has been inspired by the attached student quote.

istock.com/Sonya_illustration

Contact us

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