MAKING AN IMPACT

THE UCL STYLE GUIDE
INTRODUCTION
UCL has introduced a new corporate identity to help position itself as a world-leading university. This corporate identity has been carefully developed to ensure it projects UCL's vision, values and excellence, and gives all communications a consistent, strong and modern look.

There is the flexibility within the new identity to allow for creativity and diversity while ensuring everything looks as though it belongs to the same organisation.

The design guidelines in this document describe how to uphold the values and appearance of our new corporate identity.

The following pages explain the ways in which the new identity should be used.

We have tried to keep things as simple as possible and hope that you will quickly find the answers to your questions. However, if you do have further questions about our new identity see section **General information: Helpline** for how to contact the corporate communications team.
## INTRODUCTION

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At UCL we have a view on the world. We have an impact on the world – the world inside UCL and outside. We look further, we explore, we discover.
The concept

INTRODUCTION

HOW THIS IDEA TRANSLATES TO OUR VISUAL IDENTITY

We capture the concept visually by becoming a viewfinder. Through the letters ‘UCL’ we see different images of the world.
IDENTITY ELEMENTS
The new UCL logo

HOW THE NEW LOGO WORKS

The UCL identity is not designed to work as a stand alone logo. It works as a viewfinder where the image below is always visible through the UCL letters and is always changing.

The logo is used within a bar in a constant position at the top of the application, providing a 'frame' for the image below.

The bar should always be black when used with imagery. It can only change colour when it is used with solid colour. See page 33 Application examples: Solid colour / no imagery for examples of this.
ABOUT THE LOGO ELEMENTS

The UCL logo consists of the letters ‘UCL’, which work as cut-outs, and the UCL building. Please note, the building is always solid white, not a cut-out. The building has fixed proportions in relation to the letters UCL.

Never separate the building from the letters or change the proportions. Always use the logo artwork supplied.
Stand-alone logo

IDENTITY ELEMENTS

About the stand-alone logo

For instances when it is not possible to use the logo within a bar, for example, co-branding ventures, there is a ‘stand-alone logo’. This echoes the main logo used within the bar, but in a compacted version.

This version of the logo should only be used in exceptional circumstances. As standard the logo should appear in the bar as shown on the previous pages.

Please note

When sending logo files for other organisations to use, always send the EPS version for anything that will be printed, and the PNG version for anything that will appear on screen. A PNG file acts in the same way as a JPEG but allows the UCL letters to act as cut-outs.

Minimum size 25mm

Never use a JPEG as this will not allow the letters to be see-through.

E X A M P L E  U S A G E

Use the logo in a dark colour from the palette when it has to appear on a light coloured background.

Use the logo in a dark colour from the palette when it has to appear on a light image.

Use the logo in a light colour from the palette when it has to appear on a dark background.

Use the logo in a light colour from the palette when it has to appear on a dark image.

About the stand-alone logo

For instances when it is not possible to use the logo within a bar, for example, co-branding ventures, there is a ‘stand-alone logo’. This echoes the main logo used within the bar, but in a compacted version.

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When sending logo files for other organisations to use, always send the EPS version for anything that will be printed, and the PNG version for anything that will appear on screen. A PNG file acts in the same way as a JPEG but allows the UCL letters to act as cut-outs.

Minimum size 25mm

Never use a JPEG as this will not allow the letters to be see-through.
Stand-alone logo colour

**IDENTITY ELEMENTS**

**Stand-alone logo colour**

The stand-alone logo may be used in any colour from the UCL palette.

Take care when choosing a colour that there is sufficient contrast between the logo and background colour for the UCL name to be clearly visible.
EXAMPLES

CENTRE FOR PAEDIATRIC INFECTIOUS DISEASES & MICROBIOLOGY

DEVELOPMENT & CORPORATE COMMUNICATIONS OFFICE

HEBREW & JEWISH STUDIES

LAWS

CREATING A SMALL-USE DEPARTMENTAL LOGO

30mm

20mm

2.5mm

LOREM IPSUM DOLOR SIT AMET CONSECTETUR ADIPISICING ELIT SED DO

SMALL USE DEPARTMENTAL LOGO

CLEAR SPACE

LOREM IPSUM DOLOR SIT AMET CONSECTETUR ADIPISICING ELIT SED DO

ABOUT THE DEPARTMENTAL STAND-ALONE LOGO

You may add your department name to the stand-alone logo.

This may be used in applications such as co-branding ventures specific to a particular department or centre.

On this page are examples of how the logos work with different length departmental names.

The diagram on the left shows how the departmental logo artwork should be set up. You must follow the sizes and positioning shown here.

Type should be set in Arial bold uppercase, left aligned. When the width of the logo is 30mm set type size 9pt with 9.5pt leading (leading is the space between lines of text). If you are using a smaller or larger logo type should be scaled in proportion with the logo.

Text should be restricted to the field marked by the pink dotted line.
LOGO CLEAR SPACE

The UCL logo requires clear space around it to prevent any graphic element interfering with the integrity of the mark.

Do not allow type to encroach on the clear space exclusion area shown.

Use the building to define the clear space area. There is not a set measurement for this as the clear space will increase or decrease proportionally with the size of the logo.

SMALL USE LOGO CLEAR SPACE

Use a clear space of the height of the letter ‘U’ of ‘UCL’.
Logo usage

The letters 'UCL' should always act as a cut-out. To ensure this, always use the EPS version for print, and PNG version for all electronic and on-line usage.

Never use the letters without the building, or the building without the letters.

Never distort the letters and building.

Never recreate the letters UCL in another font. Always use the artwork supplied.

Never add a department name to the logo to make a "departmental logo". Follow the labelling system explained in page 40 Specifications: Titling

Never place the bar anywhere but at the top of the page.

When appearing with imagery the bar should always be black.

USING THE UCL LOGO

It is important for UCL to use the logo in a consistent and correct way.

Always use the correct version of the artwork. See page 55 General information: Helpline for information on how to obtain the correct artwork.
As the building contains fine detail which is lost at small sizes we have developed two different versions for large and small use.

The differences are subtle but important. For the majority of communications the small use logo will be used, for example, when producing A4 documents.

Always make sure you use the correct version of the logos. Use the measurements provided on this page to establish which logo should be used for your communication.
Co-branding

UCL often works in partnership with other organisations. There are various options for using the UCL branding/logo in partnership ventures which are explained on this page.

PLEASE NOTE
'Co-branding' rules only apply to ventures with organisations separate from UCL. When designing for departments, faculties or centres within UCL the full branding must always be followed.

If you are asked to supply the stand-alone logo to be used on any communications, always supply an EPS version or a PNG version to ensure that the letters 'UCL' appear see-through.

ABOUT CO-BRANDING

WHEN UCL IS THE SENIOR PARTNER
Use the full UCL branding and style, with the partner organisation’s logo applied appropriately.

WHEN UCL IS IN EQUAL PARTNERSHIP WITH OTHER ORGANISATIONS
It may not be suitable to use the full UCL branding, but it may be possible to use aspects such as the UCL typeface.

Use the ‘stand-alone logo’. Apply all partners’ logos visually equally.

WHEN UCL IS THE JUNIOR PARTNER
The UCL ‘stand-alone logo’ may be applied appropriately to their design. Minimum size of use - 30mm wide.

Other logos should not dominate the page.

Never put another logo in the UCL bar.

Other logos should not dominate the page.

Other logos should not dominate the page.
THE STRAPLINE

The strapline London's Global University should be used in core UCL communications. This will help to position UCL as a world-leading university.

The previous strapline, 'Understanding the past, challenging the present and shaping the future', should no longer be used in any form of communication.

UCL should always be referred to as 'UCL'. "University College London" can only be used as part of the postal address.

The strapline has a standard size and position and should be used on all core communications.

For information about size and positioning see page 40 Specifications: Titling
ARIAL

Light

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Narrow regular

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Narrow bold

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Extra bold

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Black

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABOUT THE PRIMARY TYPEFACE

The UCL typeface is Arial and must be used for all communications.

All type should be left aligned, and never centred or right aligned.

We do not recommend that you use italic versions of Arial except in circumstances where it is absolutely necessary, for example when writing Latin or words in a foreign language. Use the bolder weights for highlighting points and for text hierarchy.

ACCESSIBILITY

Use a font size of 12pt or larger whenever possible. Avoid using the light version of the font for small text.

If you would like more information on this matter please contact the UCL Disability Centre.

See page 56 General information: Accessibility information.
GARAMOND

Regular

abcdefgijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Semi-bold

abcdefgijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

abcdefgijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABOUT THE SECONDARY TYPEFACE

We also have a secondary body copy typeface. This should only be used for body copy, in complex documents which need an extra typeface for text hierarchy.

All body copy should be left aligned and never centred or right aligned. Headlines and titles can be set as required.
# 02.0X Colour palette

## Identity Elements

### About the new colour palette

UCL has a full colour palette which will allow for flexibility. Different tonalities can be expressed through using sophisticated or vibrant colours.

Tints of these colours can also be used to give more options of colours. See 02.11 Identity elements: Colour palette tints.

Do not use any other colours.

Consult section 02.12 Identity elements: Colour legibility when choosing colours for text.

When sending artwork for professional printing, ensure the print company matches the colours to Pantone chips. A print test is always recommended to ensure colour matching.

---

### Dark Purple

<table>
<thead>
<tr>
<th>Coated</th>
<th>Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pantone 7448C</td>
<td>Pantone 7448U</td>
<td>C32 M42 Y0 K55</td>
<td>RGB R82 G56 B91</td>
<td>HEX 4C224F</td>
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</table>

### Dark Red

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<thead>
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<th>Uncoated</th>
<th>CMYK</th>
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<th>Hex</th>
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<tbody>
<tr>
<td>Pantone 7421C</td>
<td>Pantone 7421U</td>
<td>C0 M100 Y30 K61</td>
<td>RGB R90 G27 B49</td>
<td>HEX 6DD020</td>
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### Dark Blue

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<tbody>
<tr>
<td>Pantone 548C</td>
<td>Pantone 548U</td>
<td>C100 M24 Y0 K64</td>
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### Dark Green

<table>
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<tr>
<td>Pantone 5815C</td>
<td>Pantone 5815U</td>
<td>C0 M0 Y91 K79</td>
<td>RGB R84 G48 B26</td>
<td>HEX 54301</td>
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### Dark Brown

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<td>Pantone 476C</td>
<td>Pantone 476U</td>
<td>C57 M80 Y100 K45</td>
<td>RGB R84 G48 B26</td>
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### Black

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<th>Hex</th>
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<tbody>
<tr>
<td>Pantone 199C</td>
<td>Pantone 199U</td>
<td>C0 M100 Y62 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
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</table>

### Rich Red

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<tbody>
<tr>
<td>Pantone 199C</td>
<td>Pantone 199U</td>
<td>C0 M100 Y62 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
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### Navy Blue

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<tr>
<td>Pantone 299C</td>
<td>Pantone 299U</td>
<td>C0 M79 Y100 K0</td>
<td>RGB R52 G101 B16</td>
<td>HEX 4C224F</td>
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### Mid Green

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<tbody>
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<td>Pantone 7495C</td>
<td>Pantone 583U</td>
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### Bright Blue

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<tbody>
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<td>Pantone 3125U</td>
<td>C25 M0 Y100 K17</td>
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<td>HEX 6DD020</td>
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</tbody>
</table>

### Bright Green

<table>
<thead>
<tr>
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<th>Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
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</thead>
<tbody>
<tr>
<td>Pantone 584C</td>
<td>Pantone 584U</td>
<td>C0 M100 Y62 K0</td>
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<td>HEX ED174F</td>
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</table>

### Light Purple

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<thead>
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<th>Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
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<tbody>
<tr>
<td>Pantone 5225C</td>
<td>Pantone 5225U</td>
<td>C0 M25 Y15 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
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</table>

### Yellow

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</thead>
<tbody>
<tr>
<td>Pantone 7408C</td>
<td>Pantone 7408U</td>
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<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
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</tbody>
</table>

### Light Blue

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<thead>
<tr>
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<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pantone 551C</td>
<td>Pantone 551U</td>
<td>C0 M25 Y95 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
</tr>
</tbody>
</table>

### Light Green

<table>
<thead>
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<th>Coated</th>
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<th>Hex</th>
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</thead>
<tbody>
<tr>
<td>Pantone 5793C</td>
<td>Pantone 5793U</td>
<td>C0 M25 Y95 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
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</tbody>
</table>

### Stone

<table>
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<th>Coated</th>
<th>Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
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<tbody>
<tr>
<td>Pantone 7527C</td>
<td>Pantone 7527U</td>
<td>C0 M25 Y95 K0</td>
<td>RGB R237 G23 B79</td>
<td>HEX ED174F</td>
</tr>
</tbody>
</table>

### About the new colour palette

- UCL has a full colour palette which will allow for flexibility. Different tonalities can be expressed through using sophisticated or vibrant colours.
- Tints of these colours can also be used to give more options of colours. See 02.11 Identity elements: Colour palette tints.
- Do not use any other colours.
- Consult section 02.12 Identity elements: Colour legibility when choosing colours for text.
- When sending artwork for professional printing, ensure the print company matches the colours to Pantone chips. A print test is always recommended to ensure colour matching.

---

**PANTONE®** is a registered trademark of Pantone, Inc. The colours shown in this manual are not intended to match the PANTONE colour standards.
Colour palette tints

Identity Elements

Contents list

Helpline

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PMS 7448C  7421C  548C  5815C  475C
199C  179C  295C  7495C  Warm Grey 8C
BlackC

215C  716C  632C  584C  Warm Grey 4C
5225C  7408C  551C  7493C  7527C
Not all colours will be legible when combined together. Use common sense when combining colours together on text. A print test is always recommended to ensure legibility.
SELECTING IMAGERY

Imagery should reflect our core idea of expanding horizons, especially on the front of any communications. An interesting front cover will hook the reader and intrigue them into reading further.

Our imagery should be vibrant and aspirational. It should convey a sense of exploration and discovery, of looking at things differently and making an impact.

It is important to look through the UCL bar and see something interesting and engaging.

On the front cover of your document or brochure, one image should be used. One strong image has a much bigger impact than a montage of images which can cause confusion.

ADDING INTEREST

Odd angles and unusual crops can add interest to an average image. (see next page).

Remember, we don’t always have to use imagery. For example, using a solid colour with an engaging title can be a powerful alternative for a brochure front cover.

For information about the images in this document see page 57 General information: Imagery credits.

It is important when using digital imagery in printed publications, PowerPoint and online that you are aware of the file size of your image and also the image resolution. For guidance on the use of digital images see: http://www.ucl.ac.uk/corporate-identity.

*Produced by the Photography Unit, Media Resources and are available on ImageStore: http://www.imagestore.ucl.ac.uk

*
Cropping and positioning

CROPPING
Cropping into an existing image can make it more interesting.

POSITIONING
Positioning an image in an unexpected way can make the image interesting.
This one conveys the idea of looking at things differently.
CLEAR SPACE AREA
When choosing imagery ensure the top right of the image will be legible through the UCL cut-out. Avoid any black in the top right corner.

PLEASE NOTE
This is only relevant for the front pages of documents or wherever the UCL bar is being used.

DON'T
Place images with black/dark areas in the top right corner under the UCL viewfinder.

DO
Always ensure that the letters UCL are clearly readable.
WE’RE DISCOVERING NEW WORLDS. WHAT ARE YOU DOING?

DO

Use engaging, thought provoking titles.

DON’T

Use generic, unengaging titles.

WRITING FOR UCL

At UCL we speak in an engaging and thought provoking way, asking challenging questions of the reader. We are proud to tell people the great things we are working on and achieve. We are confident, but not dry or stuffy.

Remember, thinking about who your audience is will help you to engage with them.

OUR PERSONALITY


OUR VALUES


Use these personality words and values to help guide the tone of your communications.

If you require assistance with the tone of voice in your materials, the Communications Team is on hand. Please direct any enquiries to Nicholas Tyndale, Head of Communications, communications@ucl.ac.uk extn. 09725 or 020 7679 9725.
Tone of voice examples

**USING OUR VOICE**

It is important to use our tone of voice in an engaging way. This applies not only to printed communications like brochures but to all our communications. From merchandise in the university shop, to posters around the campus, and from adverts in the press to the pages of our website.
APPLICATION EXAMPLES
Before beginning your design, use this simple checklist to ensure you are starting from the right point and to help you produce effective communications within the corporate identity.

1. Am I using the correct logo artwork?
2. Am I using the correct font – Arial?
3. Am I using the correct colours from the colour palette? (remember you can use tints of any of the colours if you feel you need more colours)
4. Am I using interesting imagery?
5. Am I using engaging, thought-provoking language?

The following examples will hopefully help and inspire you and show how a UCL style can be created.
On October 18th UCL launches its most extensive and far reaching survey ever of everyone, staff, the way to know what you have about all aspects of the UCL experience. Everyone will be invited. Please visit www.ucl.ac.uk/staff_survey
SOLID COLOUR
APPLICATIONS

When there is no image on a cover it is possible to change the colour of the UCL bar. The bar should always be the full 100% colour.

When you are using only one palette colour the header bar can be a 100% of the colour. For all other materials where an image is being used the header bar must be used in black.
Undergraduate Certificate of Higher Education in Astronomy by Evening Study at UCL

- Undergraduate Certificate in two years of part-time study beyond the level of ordinary evening classes.
- No subject-related A-level requirements.
- UCL’s Physics and Astronomy Department is top-rated for teaching and research.
- One evening per week at UCL, close to Euston Station in Central London.
- Regular practical classes at our superbly equipped Observatory at FAH Hill.
- For keen amateur astronomers, teachers, and anyone interested in learning more about astronomy.
- Topics include stellar and extragalactic astronomy, cosmology, the universe, solar system objects, and observational techniques.
- No subject-related A-level requirements.
- One evening per week at UCL, close to Euston Station.

To receive our information pack call Christine Johnston on 020 7679 3943, or email astrocert@ucl.ac.uk or see our website www.phys.ucl.ac.uk/certificate

London

Very attractive package

www.phys.ucl.ac.uk/certificate

ADVERTISING

With a consistent approach to advertising, each advert we place will have an increased impact and ensure that we present UCL as a single, professional, world-class organisation.

All adverts should be clear and simple in style. The header bar should always be placed across the top and institute or partner logos, if required, should be placed at the bottom. Job adverts should remain black and white but course adverts can use colours and images if desired.

All job adverts should be punchy and concise. Rather than overloading the advert with detail, refer applicants (where appropriate) to your website for further information and to download application forms. All job adverts should contain an equalities statement and should remain black and white. Job adverts should be placed at the top and institute or partner logos, if required, should be placed at the bottom. Job adverts should remain black and white but course adverts can use colours and images if desired.

For further information on equality and diversity, please contact the HR Operations Team.

HR Operations Team
UCL STATIONERY

UCL stationery has been developed to create consistency across the organisation. Pre-printed stationery can be ordered through the UCL printing contractors (Cats) and templates are available on the website: http://www.ucl.ac.uk/corporate-identity.
Templates for these materials and more are available to download from the website: http://www.ucl.ac.uk/corporate-identity
Website templates have been designed and these should be followed to bring consistency to UCL’s website. Within the template there is flexibility in the design of your site, however it should conform to accessibility and usability standards, and good design principles.

The website templates contain a three column design which is recommended and supported by UCL Web Services.

Further information and the templates and specifications can be found at: http://ucl.ac.uk/corporate-identity/templates

The 'UCL' should always be on the right.

The header and footer should always be in the UCL style.

The 'UCL' web font is Verdana.

Never change the proportions of the header 'bar'.

The bar should be 110px high and include a breadcrumb trail that matches the UCL.

Never centre the footer. The footer should be left aligned with a 5px indent.
A selection of UCL merchandise and materials to inspire you.
SPECIFICATIONS
LONDON'S GLOBAL UNIVERSITY

TITLING SYSTEM

To provide a united feel across communications we have a standard labelling system. Typeface, positioning and size must be followed at all times.

Core communications from UCL should carry the strapline "London's Global University".

For department/faculty/centre communications use the name preceded by 'UCL'.

You can select whether the largest or smallest entity is at the top of the titles, however the 'UCL' prefix should always be applied to the title at the top.

UCL DIVISION OF MEDICINE
Centre for Hepatology

OR

UCL CENTRE FOR HEPATOLOGY
Division of Medicine

We have standard text sizes for labelling. The following pages detail the type size/position for various standard document sizes.

Do not allow text to encroach on the clear space around the letters as shown on the left.

UCL should always be referred to as 'UCL'. "University College London" can only be used as part of the postal address.
Titling usage

Only ever put the titling in the typeface, size and positioning specified.

Do not put the labelling anywhere but the specified position.

Do not centre the labelling.

Do not increase the type size. Always use the typeface and type size specified.
The following pages contain the measurements and specifications for various standard document sizes. These must be followed at all times.

The bar is typically approximately 1/5 of the page, however in some cases the bar is required to be larger or smaller, for example the CD cover.
MEASUREMENTS
A4 PORTRAIT – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 10pt with 11.5pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
Type should be set in Arial bold. Use type size 10pt with 11.5pt leading (leading is the space between lines of text).

Labelling text should be restricted to the field marked by the pink dotted line.

Text/titles etc should sit within the blue and white dotted box.
Type should be set in Arial bold. Use type size 10pt with 11.5pt leading (leading is the space between lines of text).

Labelling text should be restricted to the field marked by the pink dotted line.

Text/titles etc should sit within the blue and white dotted box.
MEASUREMENTS
A3 PORTRAIT – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 14pt with 16pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
INTRODUCTION

UCL CENTRE FOR PAEDIATRIC INFECTIOUS DISEASES & MICROBIOLOGY

MEASUREMENTS
A3 LANDSCAPE – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 14pt with 16pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.

420mm x 297mm
MEASUREMENTS
A5 PORTRAIT – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 9pt with 10pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/itles etc should sit within the blue and white dotted box.
A5 landscape – horizontal bar

MEASUREMENTS
A5 LANDSCAPE – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 9pt with 10pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
MEASUREMENTS
A5 LANDSCAPE – VERTICAL BAR

1. Type should be set in Arial bold. Use type size 9pt with 10pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
MEASUREMENTS
A6 PORTRAIT – HORIZONTAL BAR

1. Type should be set in Arial bold. Use type size 8pt with 9pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
MEASUREMENTS
DL PORTRAIT

1. Type should be set in Arial bold. Use type size 8pt with 9pt leading (leading is the space between lines of text).

2. Labelling text should be restricted to the field marked by the pink dotted line.

3. Text/titles etc should sit within the blue and white dotted box.
Compact disc case

**SPECIFICATIONS**

- UCL CENTRE FOR PAEDIATRIC INFECTIOUS DISEASES & MICROBIOLOGY
- 8mm
- 27mm
- 13mm
- 50mm
- 40mm
- 120mm x 120mm

**MEASUREMENTS**

**COMPACT DISC CASE**

1. **Type** should be set in Arial bold. Use type size 8pt with 9pt leading (leading is the space between lines of text).

2. **Labelling text** should be restricted to the field marked by the pink dotted line.

3. **Text/titles etc** should sit within the blue and white dotted box.
GENERAL INFORMATION
WHO TO CONTACT

If you have questions or queries about the contents of this document, or wish to obtain logo artwork please contact:

SARAH GUTHRIE
CORPORATE COMMUNICATIONS MANAGER
Telephone
020 7679 9235
(extn.09235)
E-mail
s.guthrie@ucl.ac.uk

NEIL RODGER
CORPORATE COMMUNICATIONS OFFICER
Telephone
020 7679 9277
(extn.09277)
E-mail
corporate-communications@ucl.ac.uk

This styleguide and all of the templates are available to download from:
http://www.ucl.ac.uk/corporate-identity
ACCESSIBILITY

It is important when you are producing your communications that they are clear and easy for people to use.

Thought should be given to make sure materials are accessible to disabled people. The following recommendations are adapted from the RNIB guidelines on producing ‘clear print.’

TYPE SIZE

Use a type size between 12 to 14 point. 14 point type will be more legible to people with sight problems.

CONTRAST

The better the contrast between the background and the text, the more legible the text will be. Note that the contrast will be affected by the size and weight of the type. Black text on white background provides the best contrast.

TYPE STYLES

Capital letters and italicised text are both generally harder to read. A word or two in capitals is fine but avoid the use of capitals for continuous text. Avoid italic text where an alternative emphasis, such as bolder weights, is available.

LEADING

The space between one line of type and the next (known as leading) is important. As a general rule, the space should be 1.5 to 2 times the space between words on a line.

TYPE WEIGHT

People with sight problems often prefer bold or semi-bold weights to normal ones. Avoid light type weights.

LINE LENGTH

Ideally, line length should be between 60-70 letters per line. Lines that are too long or too short tire the eyes. The same applies to sentence and paragraph lengths, which should also be neither too long nor too short.

WORD SPACING AND ALIGNMENT

Keep to the same amount of space between each word. Do not condense or stretch lines of type.

Aligning text to the left margin makes it easy to find the start and finish of each line and keeps the spaces even between words. Avoid justified text as the uneven word spacing can make reading more difficult for people with sight problems.

COLUMNS

Make sure the margins between columns of text clearly separate the text. If space is limited, use a vertical rule.

REVERSING TYPE

If using white type, make sure the background colour is dark enough to provide sufficient contrast.

SETTING TEXT

Avoid fitting text around images if this means that lines of text start in a different place, and are therefore difficult to find.

Set text horizontally as text set vertically is extremely difficult for a partially sighted reader to follow. Avoid setting text over images, for example photographs. This will affect the contrast and, if a partially sighted person is avoiding images, they will miss the text.

NAVIGATIONAL AIDS

It is helpful if recurring features, such as headings and page numbers, are always in the same place. A contents list and rules to separate different sections are also useful. Leave a space between paragraphs as dividing the text up gives the eye a break and makes reading easier.

If you need further help in producing accessible materials please contact:

UCL Disability Centre
Telephone
020 7679 0100
(extn. 30100)
GENERAL INFORMATION

These images are from "The Research Images as Art/Art Images as Research" Graduate School Competition.

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(For UCL)

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