LONDON’S GLOBAL UNIVERSITY

VISUAL IDENTITY
1. UCL's visual identity
   1. UCL's visual identity
   2. Using the UCL banner
      Best practice
      Identity elements
      Using the banner
      The strapline
      Departmental standalone logos

3. Colour palette & typefaces
   Typefaces
   Colour palette
   Colour tints & legibility

4. Using images

5. Working with partners
   Core branding elements
   Using the standalone logo
   UCL-led partnerships
   Equal partnerships

6. Internal sub-brands
   Positioning internal logos

7. Stationery & specifications
   Stationery
   Adding titles
   Measurements:
   A4
   A3
   A5
   A6

8. ACCESSIBILITY
1. UCL’S VISUAL IDENTITY
Introduction

UCL is a large and complex institution, which represents many things to many different people. Over time, a number of different symbols and logos sprang up to represent UCL, and this started to affect our ability to communicate our work in a consistent and unified way.

Research and consultation with people in the audiences we are trying to reach – including prospective students, funding bodies, partner organisations and business leaders – confirmed that there was confusion outside the organisation about UCL, and that some of the groundbreaking research and teaching excellence taking place here was going unnoticed by the outside world.

As a result, a visual identity was created for UCL to strengthen our ability to gain greater recognition for the work we do and the impact that we have, both in the UK and globally.

Over the past few months, we have held more than 50 hours of discussion with key people all across UCL to find out how the visual identity has been working and what can be done to increase its use across the university.

On these pages, you will find everything you need to use the elements of the UCL visual identity, along with advice, artwork and templates to ensure that UCL’s profile remains high and that all areas of our work are well and consistently represented to the outside world.

The importance of a visual identity

UCL is an internationally and instantly recognised brand.

A specific department, school or faculty may not be as widely recognised.

By not using the UCL brand properly, in communications, online or in print, the kudos of being associated with and part of UCL is lost, as well as affecting UCL’s overall professional appearance and reputation.

The extensive UCL colour palette, and both sans serif and serif fonts, allow for countless variation and, with creative input, a look for individual departments or projects can be created that compliment and adhere to the UCL guidelines.

There are three key elements to the UCL visual identity:

1. All UCL materials should carry the UCL banner.
2. All UCL materials should use either Helvetica, Arial or Garamond font.
3. Only colours in the UCL colour palette should be used.
2. USING THE UCL BANNER
How the UCL banner works

- The UCL identity is not designed to work as a standalone logo.

- It works as a viewfinder, where the image or colour beneath is always visible through the letters ‘UCL’.

- The UCL visual identity is used as a banner spanning the top or side of the page.

- It is recommended that a black banner is used, however, if chosen with care, any banner in the UCL colour palette can be used.

- Please ensure that there is sufficient contrast between the banner and background image or colour.
About the banner elements

- The UCL logo consists of the letters ‘UCL’, which work as cut-outs, and the UCL portico.
- Please note, the portico is always solid white (or black on light colour banners), not cut-out.
- The portico has fixed proportions in relation to the letters UCL.
- Never separate the portico from the letters or change the proportions.
- Always use the logo artwork supplied, and avoid contorting the proportions.
- To avoid this when manipulating the banner in any programme, hold the shift key while resizing. This will ‘lock’ the proportions.

Never use the letters without the portico.

Never use the letters reversed.

Never change the proportions of the portico or letters.

Never use the portico without the letters.
Using the UCL banner

- The UCL logo requires clear space around it to prevent any graphic element interfering with its integrity.

- Always keep a clear space around the logo as shown on the right.

- 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.

- Never put another logo in the banner. Other logos can be placed at the bottom of the page, if necessary.

- Never add words to the banner to make a 'logo'. Follow the labelling system by placing titles in the top left-hand corner. Full details can be found in Specifications: Strapline (page 10).

- Do not alter the UCL banner.

- Please use the artwork available at: www.ucl.ac.uk/visual-identity

Never put another logo in the banner.

Never add words to the banner to make a 'logo'. Follow the labelling system by placing titles on the top left hand corner.
• **Do not alter the UCL banner**

  - Please use the artwork available at: www.ucl.ac.uk/visual-identity
  - The letters ‘UCL’ should always act as cut-out. To ensure this, always use the EPS version for print, and PNG version for all electronic and online usage.
  - Always keep the correct proportion between the letters and building.
  - Always use the portico and letters together.
  - Always place the banner at the top (or side) of the page.

Never distort the letters and building.

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

Never place the bar anywhere but at the top or left side of 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.

- If you prefer, the name of your department can be inserted into the banner using Arial typeface.

- UCL should always be referred to as ‘UCL’. ‘University College London’ should 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 Specifications: (page 8).
About the departmental standalone logo

• Department names may be added to the standalone logo.

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

• The diagrams on the right 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.

On this page are examples of how the logos work with different length departmental names.
3. COLOUR PALETTE & TYPEFACES
The primary UCL typeface is Helvetica or Arial and must be used on all communications. Helvetica and Arial are very similar (see right) meaning that use of either font will keep the UCL visual identity intact. Generally speaking, Helvetica is thought to look better on printed materials – but Arial is perfectly fine if you do not have access to the Helvetica font.

We also use Garamond as a secondary typeface. This should only be used in the body of the text, in complex documents which need an extra typeface for text hierarchy. Garamond should never be used in the banner.

All type should be left-aligned, and never centred or right-aligned. Only use italics for titles e.g. the Guardian newspaper. Use the bolder weights for highlighting points and for text hierarchy.

For accessibility (use by people with any kind of visual impairment) you should use a font size of 12pt or larger whenever possible. If you would like more information on accessibility, please contact the UCL Disability Centre: www.ucl.ac.uk/disability
- UCL has a full colour palette, which allows for flexibility. Different messages can be expressed by using soft or vibrant colours.

- Tints of these colours can also be used to give more options of colours. See: Colour palette tints (page 15).

- Do not use any other colours.

- Consult Identity elements: Colour legibility (page 21) 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.

- Use Pantone references when sending material to printers for publication (CP for coated paper, UP for uncoated), RGB for on screen and data projection material and HEX for websites.

- Mid Purple and Blue Celeste are UCL's traditional colours.

*Traditional UCL colours*
- This diagram illustrates the huge variety of colours achievable by using tints of the UCL colour palette.

- The text on the colour blocks demonstrates how legible black or white text will be on the particular colour.

- Take care to ensure that there is sufficient contrast for your text to be legible. For example, blue text on a blue background is very difficult for many people to read. See the Accessibility section (p38) for more information.

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4. USING IMAGES
Selecting imagery

- Imagery should reflect our core idea of expanding horizons, especially on the front of any communications. An interesting front cover can hook the reader and make them read further.

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

- 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.

- When showing people it is more interesting to show them engaged in an activity, especially if it’s relevant to the content and/or their work or studies, than a straightforward ‘passport’ photo.

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

- A good source of images is the UCL Imagestore: www.imagestore.ucl.ac.uk

Adding interest

- Odd angles and unusual crops can add interest to an average image.

- Remember, we do not always have to use images. For example, using a solid colour with an engaging title can be a powerful alternative for a brochure front cover.

- 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: www.ucl.ac.uk/visual-identity
5. WORKING WITH PARTNERS
A lot of UCL’s work is done in partnership with other organisations. When this happens, both organisations need to be represented on any materials or communications, so that the relationship is presented properly and accurately.

UCL is a well-respected organisation with an international reputation for excellence. It is important that we present our branded materials in a consistent and coherent way, so we can protect that reputation and build trust with our audiences.

This is especially important in co-branding situations.

These guidelines provide help and support for designing in these situations.

Before you begin

Please familiarise yourself with the UCL Identity Style Guide and use it alongside this document.

The UCL Identity Style Guide is available to download at:

www.ucl.ac.uk/visual-identity

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**Equal partners**

Professor Malcolm Grant CBE, President & Provost, UCL
Martin Paisner CBE, Chairman, Weizmann UK
have great pleasure in inviting you to a reception and dinner to celebrate the 70th day of the 2010 Weizmann UK Making Connections to Innovation: The Cosmic Enigma: Cosmology & Particle Astrophysics Symposium conducted in partnership with UCL.

Tuesday 22 June 2010
UCL, Gower Street, London WC1E 6BT
18.30 Reception – Flaxman Gallery
19.00 Dinner – Terrace Restaurant
21.30 Carriages
RSVP: TBC
Dress: Lounge suits

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**UCL dominant partner**

MEDICAL HEALTH RESEARCH REPORT 2012

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**Multiple partners**
• For UCL-led communications, always use the UCL banner across the top of printed communications, with the partner logo(s) placed at the lower left corner.

• For websites, place partner logos in the left-hand column.

• For equal partnerships, and partnerships led by other organisations, the standalone logo should be used.

Standalone logo

UCL banner

Colour palette (see p15 for full breakdowns)

Fonts

Helvetica (Neue) abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

Arial abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

www.ucl.ac.uk/visual-identity
Using the UCL standalone logo with partner logos and a descriptor

- The examples on the left show how to add descriptors to the UCL standalone logo, when it appears with other logos.

- Give logos equal prominence, and provide sufficient space between them.

- Descriptors can be used to help describe the relationship between UCL and our partners. It often gives UCL a chance to define our role in a clearer way.

- Here are some suggestions of how to describe co-branding relationships:
  - A UCL partnership
  - In partnership with
  - In association with
  - An initiative with
  - In collaboration with
  - A UCL initiative
  - A UCL and Partner Brand initiative
  - Sponsored by UCL
  - Enabled by UCL

- If the logo will be placed on a busy background image, place it on a bounding box, as in the examples on the right.
UCL-led partnerships
UCL communications acknowledging partner involvement

- The UCL banner should always be used at the top of the website/document cover, to illustrate the dominant partner.
- Place the other logo(s) in the lower left-hand corner using the document margins.
- The other logos should be arranged on a horizontal axis (see below).
- Ensure these logos have equal prominence.
- On websites, place partner logos on the left-hand column.

Examples:

A4 report

DL leaflet

A5 landscape leaflet

Online

www.ucl.ac.uk/visual-identity
Equal partnerships
Joint communications acknowledging equal partnerships

- Use both UCL and your partner(s) logos with equal prominence.
- Place logos in the lower right-hand corner, using the document margins.
- The logos should be arranged on a horizontal axis for print, or stacked for online.
- Always ensure the logos are clearly visible against the background. Place logos on a plain, coloured box for busy backgrounds.
- Wherever possible, the UCL standalone logo should be positioned in the right-hand corner to give it more prominence.

Examples:

**A4 report**

**DL leaflet**

**A5 landscape leaflet**

**Online**
6. INTERNAL SUB-BRANDS
Internal sub-logos can dilute the UCL brand, look too busy and cause the reader/user to become confused about the origin, and even the authenticity of the communication material.

A specific and sophisticated look can be created by the use of colour, images and typography specific to a certain department or project rather than a logo.

These examples show how and where existing internal sub-logos should be positioned on various communications.

The UCL banner should always be present at the top of the material, with the sub-logo using the fonts and colours from the UCL Visual Identity.

If it is felt that a sub-logo is absolutely necessary, please contact UCL Communications in the first instance for guidance.
Positioning internal logos

- **Print**
  Position the sub-logo in the lower-right corner.

- **Online**
  Position the logo in the upper right-hand column.
  A descriptor may be used to clarify the relationship. See: Adding a descriptor with partner brand logos (page 21).

- **Sizing**
  The sub-logo should be a maximum of 20 percent of the size of the UCL banner.
7. STATIONERY & SPECIFICATIONS
UCL stationery

UCL stationery has been developed to create consistency across the organisation.

Pre-printed stationery can be ordered through the UCL printing contractors:
www.ucl.ac.uk/procurement/agreements/reprographics

Templates for these materials and more are available to download from the website:
www.ucl.ac.uk/visual-identity

### Business Cards

**Department or partner logos should never be placed on the front of a business card**

### Letterheads

- **External partner logos** can be placed at the bottom i.e. NHS Trust or a funding body
- **Internal /departmental logos** should never be placed on the letterhead.
- **Never place any logo** in the UCL banner

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**Compliment slips**

- Department or partner logos should never be placed on the front of a compliment slip

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**The UCL visual identity**

Stationery
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.
Measurements

The following pages contain the measurements and specifications for various standard document sizes. These must be followed at all times.

Non-standard sizes

When designing to a non-standard page size, refer to the examples given here and then apply the same principles to adapt the design. Make sure the bar is not too big or too small.

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. This approximately the width of the UCL logo.

3. Text/titles etc. should sit within the blue dotted box.
Measurements
A4 landscape – 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 dotted box.

297mm x 210mm
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 box. This box is approximately the width of the UCL logo area.

3. Text/titles etc. should sit within the blue dotted box.
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. This box is approximately the size of the UCL logo.

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

www.ucl.ac.uk/visual-identity
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/titles etc. should sit within the blue box.
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 box.

210mm x 148mm
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 box.
8. ACCESSIBILITY
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: +44 (0)20 7679 0100
(UCL internal: 30100)