Our identity

Our identity is not just a logo. It is a design scheme composed of a number of core elements that come together to create a distinctive look and feel. City, University of London is a great place to be and we want a brand that reflects this. An identity that can be ‘flexed’ to create material that resonates with a diverse array of audiences – be they international students or domestic corporate partners.

The following pages guide you through the core elements. They will assist you in designing and producing compelling communications with a high degree of creative flexibility.
Brand pillars

The City identity is underpinned by our brand pillars. Essential components that define the character of the University. These components should be central to the themes that run through our collateral.

**Academic excellence is our currency**
City is a place where world-changing research is taking place and where our students benefit from lectures informed by the latest developments and delivered by world class academics. Our academics come from over 60 countries and they bring with them a global perspective and a commitment to providing City students with a supportive learning experience that challenges and inspires.

**Business and the professions is our focus**
Our dual focus on academic excellence and employability is our point of difference from other quality universities. We equip our students with the knowledge, skills and attributes to be globally employable.

**London is a unique global hub**
A melting pot of diverse communities, cultures and businesses. A creative heartland that is admired the world over. We want to take ownership of this asset. London is our campus.

**Heritage is our proof of value**
Our commitment to deliver a quality education, memorable experiences and real career prospects for our students is based on our proven track record. City has been educating since 1894.
Our logo is the core element of our identity – a universal signature across all of our communications.

Our logo consists of two elements: the crest, and the framed text. The logo is available in two variants. A full version for print use and a responsive version for digital use and merchandise (where absolutely necessary, see page 44).

Note that unlike our name (City, University of London) the logo does not include a comma.

Wherever possible the logo should be used in full, with the content it is placed on responding to this restriction.

These two variants of the logo are designed to emphasise, hierarchically, our identity, our position as part of University of London and our University’s heritage.

It should never be redrawn, digitally manipulated or altered. The logo must always be reproduced from a digital master reference. This is available in eps, jpeg and png formats. Always use the appropriate artwork format.

File formats
eps: all professionally printed applications.
ejpeg: Microsoft and online.
png: online usage.

Colour combinations
The logo only appears in the following combinations:
• Standard version – 2 colour, red crest and black logotype
• Black – single colour
• White – single colour

Colour use
The red and black of the University logo are key identifiers for our brand. Therefore all effort should be made to use the red and black variant and materials should be designed to account for this.

The University names and crest are registered trademarks and may only be used with permission of the University.
Brand toolkit
Our logo colour

The logo can appear in the following colour options. Wherever possible the standard 2 colour logo must be used. It is a pre-requisite that the logo should always be placed on a white space wherever possible.

Standard version – 2 colour for all light coloured backgrounds. Red crest and black logotype.

Black – single colour for use when reproduction is restricted to one colour or the 2 colour version is inappropriate to the design (though design should always aim to allow white space for the full colour logo).

White – single colour for dark backgrounds.

Accessibility
The logo must always have good contrast with the background to ensure maximum impact and accessibility on all our communications.

The logo should appear on white wherever possible.

Do’s and don’ts
The logo has existed as a red and white variant to be used on dark backgrounds such as on merchandise. However, wherever possible the standard 1 colour logo must be used instead. The red crest is difficult to see on dark colours and fails accessibility standards so should be limited in its use.

Don’t forget
If in doubt about changing the logo, don’t.

This logo variant has restricted usage largely limited to merchandise and liveries.

Don’t use over imagery, always make sure our logo is legible.
In order to ensure our logo has a strong impact and presence on every application, we have created a clear space zone for it.

**Logo clear space zone**
This is calculated using half the width of the crest as illustrated. Please observe this rule and ensure that no other graphic elements (such as text or imagery) intrude into the clear space zone. This includes the edge of a page and is true for all media.
Brand toolkit

Strapline

Our strapline represents the first 2 pillars that underpin our brand; academic excellence for business for the professions.

The top of the strapline aligns with the top of the logo. It is set at Meta OT Book, 10pt font with 10pt spacing and split over 2 lines as shown.

It should be either black, on a light background or white on a dark or colourful background.

The strapline should scale with the logo when on different sized paper.

Academic excellence for business and the professions
Brand toolkit

Print placement (stationery and MS Office templates)

The logo is placed on a white background with a clear space zone determined by half the width of the crest on all sides.

Note that the grey rectangular box is not required around the logo in these instances.

**Logo height:**

<table>
<thead>
<tr>
<th>A5</th>
<th>A4</th>
<th>A3</th>
<th>A0</th>
</tr>
</thead>
<tbody>
<tr>
<td>30mm</td>
<td>40mm</td>
<td>50mm</td>
<td>160mm</td>
</tr>
</tbody>
</table>

At A4 size the smallest text in the logo is 8pt. The same size as this text.
Brand toolkit

Print placement

The logo is held in a rectangular banner set at 10% Pantone Warm Grey 5. Heights for the logo can be found below.

Logo height:

<table>
<thead>
<tr>
<th>A5</th>
<th>A4</th>
<th>A3</th>
<th>A0</th>
</tr>
</thead>
<tbody>
<tr>
<td>30mm</td>
<td>40mm</td>
<td>50mm</td>
<td>160mm</td>
</tr>
</tbody>
</table>

The vertical band space above the logo is 16mm on A4.

The banner occupies half of the width of the shield, with the clear space zone around the banner being another half of the shield, as shown.
Brand toolkit
Print placement

Our publication covers are layered - the logo sits in a band atop a subtle use of crest elements, photography or a combination of both, to add 3-dimensionality and ensure the logo is prominent on the page.

The bottom of the band is used to hold our University website address and should always be in City's red Pantone 1797C to link it directly back to the logo. This should always contain just www.city.ac.uk.

The use of crest elements is not fixed only to the designs shown below. Feel free to be creative but keep it subtle.

Main heading
Subheading

The bottom band aligns horizontally with the top band, is 10mm tall (plus bleed) and the url is centred at font size 10.
Brand toolkit
Print placement (heritage)

Corporate and heritage publications such as graduation brochures, or annual reports, where the University’s name might be part of the title, can include an enlarged, centrally positioned logo.

Note: The strapline remains in the same place as on standard publications.

Logo height:

<table>
<thead>
<tr>
<th>A5</th>
<th>A4</th>
<th>A3</th>
</tr>
</thead>
<tbody>
<tr>
<td>55mm</td>
<td>65mm</td>
<td>75mm</td>
</tr>
</tbody>
</table>

The logo should be at or above centre, vertically and centred horizontally. The title of the publication should always be beneath the logo.
Brand toolkit
Print placement (special)
Brand toolkit
Print placement (banners)

On pull-up banners the logo should be centred horizontally as shown. When working with horizontal banners the logo is positioned left and centred vertically. Scale the logo and belly band to ensure the logo is as large as possible.

Note: When creating banners ask your client where the banner will be positioned to gain an understanding of the viewing distance. Ensure all text is legible at this distance and advise that content should be large and relatively cut-down to ensure impact.

Logo height:
2m tall banner
300mm
Brand toolkit
Print placement (banners)
Brand toolkit

Use of palette

Do not be afraid to use different colours when creating publications. Colour can be used to differentiate between similar publications and can be used to create a set.
Brand toolkit
Print placement (large format advertising)

With large external advertising, that has a strong visual message to convey, the logo and 'small-print' can be placed in the bottom left, separated from the artwork in a rectangular holding white space, with no band.

Note: The 'academic excellence for business and the professions' strapline can be flexibly placed within the white band area, to suit the copy.

This layout is only a guideline. Use this toolkit to best present the advert's message.

**Logo height:**
Scaled depending on size
Brand toolkit
City colours

The City colour palette is at the heart of producing work that has appeal to different audiences. The colours are grouped into two main collections that can be used according to the application requirements. The Contemporary palette is ideal for more youthful and vibrant pieces whilst the Heritage palette is well suited to pieces that require more sobriety and a more understated feel.

Please use these references for all printed communications. The Pantone® and CMYK references for our colours are:

<table>
<thead>
<tr>
<th>Pantone®</th>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1797</td>
<td>2 98</td>
<td>85 7</td>
<td>R192 G15 B34</td>
<td>#C00F22</td>
</tr>
<tr>
<td>166</td>
<td>0 78</td>
<td>100 0</td>
<td>R204 G102 B0</td>
<td>#E55302</td>
</tr>
<tr>
<td>605</td>
<td>0 2</td>
<td>100 8</td>
<td>R247 G179 B52</td>
<td>#E2CC00</td>
</tr>
<tr>
<td>7490</td>
<td>58 6</td>
<td>90 19</td>
<td>R102 G153 B51</td>
<td>#6C953C</td>
</tr>
<tr>
<td>7468</td>
<td>90 1</td>
<td>87 29</td>
<td>R0 G102 B153</td>
<td>#00759B</td>
</tr>
<tr>
<td>513</td>
<td>58 9</td>
<td>99 0</td>
<td>R153 G51 B153</td>
<td>#8F2B8C</td>
</tr>
<tr>
<td>Warm Gray 5</td>
<td>11 13</td>
<td>14 32</td>
<td>R153 G153 B153</td>
<td>#AFA79F</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pantone®</th>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5115</td>
<td>53 9</td>
<td>1 21 72</td>
<td>R77 G41 B56</td>
<td>#4d2942</td>
</tr>
<tr>
<td>7630</td>
<td>40 7</td>
<td>8 70 46</td>
<td>R110 G51 B47</td>
<td>#6d352f</td>
</tr>
<tr>
<td>465</td>
<td>20 3</td>
<td>0 70 15</td>
<td>R190 G159 B86</td>
<td>#bd9e56</td>
</tr>
<tr>
<td>7476</td>
<td>89 2</td>
<td>2 34 67</td>
<td>R0 G102 B102</td>
<td>#005058</td>
</tr>
<tr>
<td>7463</td>
<td>100 6</td>
<td>2 12 65</td>
<td>R0 G51 B102</td>
<td>#003050</td>
</tr>
<tr>
<td>2627</td>
<td>81 1</td>
<td>00 6 35</td>
<td>R51 G0 B102</td>
<td>#43166e</td>
</tr>
<tr>
<td>7546</td>
<td>71 4</td>
<td>3 23 63</td>
<td>R57 G74 B89</td>
<td>#99a59a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pantone®</th>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>877</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>871</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

Black and white are key colours in our palette. Black should be used in most situations for text to ensure legibility. White text can be used on coloured backgrounds and white space itself is an important tool to allow a design to breathe. Spacing gives a sense of sophistication to designs.

Black
White

Contemporary palette
Heritage palette
Metallic palette

The colour palette now includes the use of metallic inks for when considered appropriate. This is to be used according to the requirement – essentially when a printed piece may need a quality lift. We have specified silver and gold as standard. Other metallics from the Pantone range can also be used since they are all tonal variations of these two colours.

Please use sparingly and remember they do not translate well to digital reproduction either on screen or on print. Warm Gray 5 and Pantone 465C can be used as substitutes.
Brand toolkit

Colour combinations

When considering the use of colour in a piece of collateral, we would ask designers to consider Pantone® 1797C and white as the starting point and select one or two additional colours to accompany it. The choice should be determined by the sense of the piece. More vibrant colours may be more appropriate for student-focused or sales pieces with more sober colours reserved for reports and items where a sense of gravitas is beneficial.

White is an important feature of the identity and should feature. This does not mean that colour and imagery shouldn’t be used in full, but please ensure that this is not at the expense of some presence of white.

There is no pre-ordained colour for departments or areas within the University and we would suggest avoiding this kind of permanent labelling. When choosing colour please consider the most appropriate options from the palette that will project the information clearly, effectively and complement your images.

We have introduced the idea of blended colours. These combinations provide a new dimension to the use of colour in our material. Consider your colours wisely.

Considered colour usage makes graphics more effective. Undisciplined colour usage and tonally inappropriate combinations will dilute the impact of our identity. Therefore you should only use colours from our palette. Some suggested colour combinations are shown opposite.

Don’t forget

Colour combinations are a guidance only and are not fixed.
Brand toolkit

Typefaces

Our typographic style is bold and confident. These are the three typeface options for all our communications. Typography is the key element to the new City identity.

**FF Meta OT**
This is our primary typeface. We use FF Meta OT for headlines and detail copy and pull quotes. This is available in a variety of weights.

**FF Meta OT Serif**
This is our supporting typeface. We only use FF Meta Serif for body copy. This is available in a variety of weights.

**Arial**
For web text applications and Microsoft Office applications, we use Arial. This is a standard font within Microsoft Windows and many other software packages.

FF Meta OT is available to purchase from fontshop.com

![](image)

**Don't forget**
FF Meta OT is the primary typeface for City, University of London.
Brand toolkit
Typographic style

Distinctive, well designed typography strengthens and adds character to our communications. Our typographic style is strong, clear and simple: we pride ourselves on the clarity of our communications.

General principles
To achieve the correct appearance of our new typeface, it’s important that the leading and kerning is consistent. Always avoid extreme spacing.

• All headings should be set as sentence case using the style indicated. Try to avoid too much leading and leaving the kerning too open. Over-tightening the leading and kerning also weakens the legibility of the message.

• Body copy should be readable and clear and set as indicated. Try to avoid tightening both the leading and the kerning to enable the text to fit. Do this by either editing or allowing more text to fit in your design. Do not fill space by opening the leading and the kerning. White space is important to allow design elements to breathe. Do not feel the need to fill space with type at the expense of the white space.

• Any text in 7pt or below should be set in FF Meta for legibility.

Alternative typefaces and inconsistent or inappropriate use of typography will damage our identity.

This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too tight. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too tight. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too tight. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too tight.

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This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is just right. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is just right. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is just right.

This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open.

This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open. This is an example of body copy set in FF Meta Serif Book that has a leading and letter spacing that is too open.
Brand toolkit

Icons

Icons are an important feature of the identity. They should provide clear sign posting and indicate direction and calls-to-action in an immediate and simple way.

The icons do follow a convention. Icons reversed out of solid colour represent calls-to-action. Icons placed on white such as Facebook, represent ‘touch points’ such as social media.

New icons will need to be added as new social media and technologies emerge. However, please do not add icons without prior approval.

New icons should be clearly identifiable.

Icon sizes should be reflective of the document. A good standard size recommendation for an A4 document is a 10mm icon with the call to action set in FF Meta OT Medium 9pt on 10pt and the details below set in FF Meta OT Light.

Icon colours should be reflective of the colours used in the document or advertisement they appear on.

Don’t forget

Any new icons used for City, University of London should be designed in line with the current set.
Brand toolkit
The crest: our graphic palette

City’s heritage is the foundation on which we build our reputation. The City crest is the graphical representation of our history and now contributes a series of graphic elements to the visual identity.

Rather than show the crest as a recognisable shape or rely on randomly selected sections, we take a macro perspective on the graphical elements that make up the whole.

These elements are pre-selected and should be used singularly or as multiple elements working together to create graphical interest. They are provided as part of the brand tool kit.

Use the shapes to house images, create white space for the logo or simply break up the page.

The shapes should be used sparingly but can be used on inside pages.
Brand toolkit
The shapes in action

Do not overuse the shapes. Remember, they do not always have to be used. Imagery does not have to sit within a shape; if a large image is the key focus of a page then either do not use a shape at all, or just use the small linear strip or one expanded shape only.

Do not make the image compete with the system. Explore the delicate subtlety of the system.

**Step 1**
Using Crest Graphic Element 1 multiply, angle and overlay.

**Step 2**
Cut and pasted inside area.

**Step 3**
Add imagery, colour and graphics.

Graphic palette elements origins.
Brand toolkit
The shapes in action

Don’t forget
Shapes can only be used on the outside and inside cover of publications and the internal advertising within.

Step 1
Using Crest Graphic Elements 3 and 4 multiply and overlay.

Step 2
Cut and pasted inside area.

Step 3
Add colour and graphics.
Brand toolkit
Photography ‘People and Places’

Photography is a powerful element of our identity. Through the subject matter we choose and the style of the imagery, we have the ability to create a bold, dynamic and unique identity.

Avoid the gratuitous use of images. Dull, poor quality, uninspiring and clichéd images are detrimental to our identity and the effectiveness of your communications. Only use images that add relevance, personality and atmosphere. An eye-catching headline, distinctive typography, inspirational quote or graphic pattern is more effective than a poor-quality image.

People
When featuring people, there is no set rule on composition. However, if you are featuring individuals, shots of them in context are very important. These natural scene-setting images say a lot. If a more intimate portrait of somebody is required, consider shooting them looking to camera and always feature their eyes. Keep it natural. Remember, a positive shot isn’t always a smiling one.

People should never be portrayed in such a way as to make them seem isolated or alone.

Places
Our images showcase our London-centric personality. They have a spontaneous, offbeat feel, with the architecture, heritage, art, textures and diverse culture of London as a backdrop. Images are cropped at unusual angles and are taken from aerial viewpoints. Cropping into fine detail and exploiting unusual perspectives can help existing images become more dramatic and differentiating. Creating a visual tension between historic and contemporary elements works well to reinforce the University’s relevance and heritage.
Brand toolkit
Photography treatment

Images can be full colour or monotone. When choosing photography, consider the vibrancy and energy of the image in the same way that you would consider colour use. There is no set rule but it is about creating visual balance. A muted or mono image works well with muted colours and with bright colours but the effect will be very different.

Examples on the right show how an image can be used full colour, greyscale or with a colour treatment. When colour-treating, always place the colour overlay on a greyscale version of the image for best print production.

When implementing a greyscale treatment use strong contrast to create deep blacks and bright whites. Avoid washed out results that have less depth and impact.
There is no fixed style of illustration for City but the style chosen for a document should convey the values of its content.

Illustrations should use our colour palette wherever possible. Exceptions to this include artists’ impressions of photographs.

Illustration should never overwhelm the key messaging of a publication and should be used sparingly.

Line art illustrations are a powerful way of conveying elegance and style in corporate documents that require a ‘heritage’ approach. A strong monotone style can work extremely well with our colour palette.

Avoid using stock illustrations where possible. City is unique and our illustrations should be too.
Infographic toolkit
Subject icons

The icons are used to represent subject areas at City. As each icon can be used to represent various courses, any new icons should be designed to best represent the subject area whilst being flexible enough to cover multiple courses.

Gradient and colour
The icons are all filled with a gradient transitioning from a lighter to a darker shade. The gradient should appear at 45° whilst the location can vary.

The colour selected is flexible and left to the designer’s discretion. Please refer to page xxx for more details on possible colour gradients.
Infographic toolkit
Icons

Icons for use within infographics should appear consistent and demonstrate the same styling.

Any additional icons developed should feature a similar stroke weight with outer rounded edges whilst also taking into consideration the negative spacing between elements. Following this stylisation helps to form a cohesive collection of icons and strengthen any infographic.

Sizing
There are no size restriction when using the icons, this is left to the designer’s judgement on how best to fit the space allocated. The saved vector format gives flexibility for the icon to appear in any size with no loss of clarity.

Where multiple icons are used, please ensure that the smallest icon on the page is no smaller than either 25mm high or 25mm wide, based on the proportion of the icon. Please see the examples provided.

The minimum size should either be 25mm high or 25mm wide.
Infographic toolkit
Charts

The visual style of charts is an important feature of City’s brand. Charts and infographics often contain complex information, creating a clean and consistent theme helps the audience to easily digest the information.

Stylisation
• Accompanying type or lines to appear in 100% black
• Designs should be clean and simple - the colour palette will add the necessary stylisation without detracting from the clarity
• Where connecting data or lines are required, a dotted line should be used
• Pie chart central roundels should be filled white
• Where relevant, a white stroke should appear in order to give a definitive break in information.
Infographic toolkit
Chart colours

Any corporate colours can be used when producing charts, although it’s recommended where multiple colours are required, to follow the visual order as per page 18. Following this order helps to provide an organised and smooth transition in colour, in addition each swatch has unique colour values which help to differentiate between information.

PGT 2015 INTAKE

Contemporary palette
- C2 M0 Y15 K77
- C0 M78 Y70 K0
- C16 M0 Y69 K40
- C98 M02 Y36 K67
- C81 M00 Y64 K35
- C11 M22 Y7 K32

Heritage palette
- C53 M99 Y7 K72
- C40 M78 Y70 K46
- C0 M2 Y100 K0
- C20 M30 Y70 K15
- C58 M6 Y90 K19
- C71 M43 Y23 K63
Infographic toolkit
Infographic creation

When producing an infographic the graphical elements should tell a self-contained visual story with any relevant facts clearly linked. Any selected colours should be complimentary and work well together.

2013 International highlights

- **Percentage of international students and faculty**: 36% International
- **QS Global Rankings**: Top 20 in international-to-total student ratios (QS World University Rankings 2013/14)
- **No.1 in the UK for outbound staff mobility**: 90 staff members travel abroad as part of the Erasmus Scheme
Applications
Section 2.0
Applications
Putting it all together

When designing a piece of work, consideration should be given to the target audience. The vibrancy of colour, use of graphics and style of photography should be carefully considered to maximise the appeal and relevance to the audience. The graphics can be used at large sizes and cropped, or as outlines, or to accommodate special print finishes, for example embossing or spot varnishes. However, they should always be recognisable as the shapes.

Literature combines all the elements of our brand identity into one of our most visible communication tools. It is through our literature that people find out more about us, our courses and our services. They promote the reputation of the University and provide a vital link with our audiences.

<table>
<thead>
<tr>
<th>Vibrant/Energetic</th>
<th>Contemporary/Heritage</th>
<th>Muted/Contemplative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student recruitment brochures</td>
<td>Course information brochures</td>
<td>Corporate or heritage</td>
</tr>
</tbody>
</table>

Don’t forget
Create families of materials. The colour palette allows you to create strong visual links across all the University’s communications.
Applications
Covers

Our publication style is vibrant, confident and engaging. Publication covers use colour and subtle use of the crest elements to create distinctive communications. The palette allows you to highlight and signpost information, create holding devices for images and typography and link families of materials. It can also be used to create an illustrative graphic or overlay. The position of imagery, graphics and text is not fixed. Use the grid structure to ensure layouts are balanced and uncluttered.

Logo size and placement is consistent on all A4 publications. The website address appears in a consistent size and position.

1. Logo
40mm (measured across the full height of the crest). The logo only appears in City Red (crest) and black (logotype), black only or white reversed out of an image or colour.

2. Strapline
The strapline, ‘Academic excellence for business and the professions’ is set in FF Meta OT Book at 10pt, and descends from the top of the logo. It is right aligned and splits over two lines.

3. Headlines
Headlines are set in FF Meta OT in sentence case and aligned left within the grid structure. They have no fixed size but should be scaled to suit the copy length and give the most appropriate feel to the layout. A good standard recommendation is 55pt on 55pt leading, at A4, as shown here. Always write clear, concise headlines. Do not use Meta Serif for headlines.

4. Sublines
Where sublines are used they should be set at an appropriate size. For example when working with a 55pt headline, they should be set at 30pt on 32pt leading with a space after the headline of 2pt. Alternatively, the same font size as the headline can be used, but in Meta Light.

5. Web address
The copy is centred in the bottom rectangle, both vertically and horizontally. It should always be the main city address, with other areas of the publication being used for deep links. It takes its colour from the key colour of the publication cover. If the cover does not use a colour, then the text should be red Pantone 1797C.

All text can be set in any colour from the palette on a white background or over a graphic shape, but should always be clearly legible.
Applications

Typographic layouts

All of the below descriptions are guidelines only and are not compulsory. They are provided at A4 and should be scaled when necessary.

1. Main heading
Headlines are set in FF Meta OT Medium 28pt.

2. Sub-heading level 1
Subheadings are set in FF Meta OT Light 20pt on 21pt leading.

3. Introduction
Introduction text FF Meta OT Light 14pt on 15pt leading.

4. Boxed copy
Detail heading text is set in FF Meta OT Medium 9pt and the descriptive text below is set in FF Meta OT Light 9pt on 10pt leading.

5. Rulers
If the design requires rulers, they are set at 0.5pt dotted (Japanese) lines in black.

6. Body copy
Body copy is set in FF Meta Serif OT Book 9pt on 10pt leading.

7. Subheading level 2
Subheading level 2 is set in FF Meta Serif OT Medium 10pt on 11pt leading.

8. Icons
Icons should be scaled to work with the document size and grid. A good standard size recommendation for an A4 document is a 10mm icon with the call to action set in FF Meta OT Bold 9pt on 10pt and the details below set in FF Meta OT Light.
Applications
Cover grids

A basic 6-column grid exists for all our front covers. For larger and smaller formats the proportions should be scaled accordingly.

A basic 12-column grid has been created for all our inside spreads. For larger and smaller formats the proportions should be scaled accordingly. Layout is flexible but always clearly signpost the content of each spread and allow as much clear space as possible. Clear space is important for impact and legibility.

The logo sits off the grid.

Don’t forget
Structure and balance. Use the grid structure to create an underlying foundation for all our publications.
Applications
A4 spread grids

A basic 6-column grid exists for all our front covers. For larger and smaller formats the proportions should be scaled accordingly.

A basic 12-column grid has been created for all our inside spreads. For larger and smaller formats the proportions should be scaled accordingly. Layout is flexible but always clearly signpost the content of each spread and allow as much clear space as possible. Clear space is important for impact and legibility.

The grid allows the option of 6 to 1 column of copy per page and flexible alignment points for text, graphics and images.

1. Top navigation
Consider using multiples of the logo banner’s width for top navigation.

2. Pagination
Consider using the bottom rectangle from the cover to hold numbering or similar information on smaller publications.

Don’t forget
Structure and balance. Use the grid structure to create an underlying foundation for all our publications.
Applications
Back cover and contact information

We have a consistent style for our contact information on all back covers. Back covers can be free of any cover creative or the graphic from the front can bleed around, depending on the piece.

1. Contact details
Contact details are always ranged left and aligned with the cover grid at the top of our grid structure. The colours can change to match the theme used within the piece.

Contact details should contain the following information:

City, University of London
Northampton Square
London
EC1V 0HB
United Kingdom

All other information is set in FF Meta OT Book. Any appropriate colour from the palette can be used, but please choose with accessibility in mind.

Please resize proportionately for alternative publication sizes.

2. Icons
Icons should be scaled to work with the document size and grid. A good standard size recommendation for an A4 document is a 10mm icon with the call to action set in FF Meta OT Bold 9pt on 10pt and the details below set in FF Meta OT Light.

3. Boilerplate
The boilerplate is an essential element of our back cover, showing the heritage and links of our University with University of London.

The copy is set at 9pt on 10pt in FF Meta Serif OT Book. The colour of the text can change according to the piece, but should always be clearly legible.

The University of London logo is positioned to the right and is used in either standard or white-text versions, depending on the background colour of the document.

The boilerplate copy is as follows:
City, University of London is an independent member institution of the University of London. Established by Royal Charter in 1836, the University of London consists of 18 independent member institutions with outstanding global reputations and several prestigious central academic bodies and activities.

The boilerplate can be positioned flexibly depending on space, but must always be formatted in this way, with the logo on the right of the text.

4. Website
The copy is set at 16pt in FF Meta OT Bold. The colour of the text can change according to the piece, but should always be clearly legible.

If using a deep URL ensure you have been provided a ‘shortened’ URL - readers will not want to type a long URL with multiple slashes.

www.city.ac.uk
Applications
Co-branding and partnerships

Independent and partnership organisations that are working with City, University of London sometimes require joint branding. This works on two different levels of branding hierarchy. The co-branding or partnership logo should never visually dominate the City logo.

**Joint ventures**
This is when a partnership organisation is working alongside City in a joint initiative. The other organisation’s guidelines should also be consulted. On front covers the partnership logo can appear in white, black or its own colour, provided this complements the design and print specification.

It should be placed above the sponsorship logos at the base of the page, ranged left and aligned with the grid structure. When there is more than one partner, place the logos side by side and scale proportionally.

**Sponsorship**
This is when City is the lead organisation and the partnership organisation is sponsoring the initiative either exclusively or with others. The sponsor’s logo should not dominate the School logo. It can appear in white, black or its own colour, provided this complements the design and print specification. It should only appear on the lower front cover at the base of the page, ranged left and aligned with the grid structure.

**Accreditation**
This is when City is the lead organisation and the partnership organisation is endorsing the initiative. The accreditation logo should not dominate the University or School logo. It can appear in white, black or its own colour, provided this complements the design and print specification. It should only appear on the outer back cover at the base of the page, ranged left or right and aligned with the grid structure.
Applications
Special occasions

Creating a sense of occasion or raising the perceived value of a piece, even adding a sense of heritage, can be achieved with the use of special print effects.

Foiling, varnishes and special inks as well as interesting paper stocks, can all contribute to the look and feel of the event.

Consider using a band that matches and overlays the logo to add another layer of sophistication to the publication.

Metallic inks printed in monotone can be extremely striking.
Signage
Section 4.0
Brand toolkit

Signage placement

The logo signage is placed on a white or metallic plaque wherever possible to enhance the visibility of the text and to provide framing for general clarity.

Clarity
The key aspect of signage is clarity. The logo should be placed as large and as visible as possible in the given situation so that members of the public can identify us easily. The logo should never be placed on a dark or noisy background such as brickwork.

Logo clear space zone
This is calculated using half the width of the crest at 50% size, as illustrated. This spacing is considered the minimum clear zone for signage.

Please observe this rule and ensure that no other graphic elements (such as text or imagery) intrude into the clear space zone.

If necessary, the logo can be placed as a vinyl on a window, providing the area is well lit and the placement results in greater clarity for members of the public than any other option in the area.

Colour
To ensure the logo is clearly identifiable only the full colour version of the logo should be used.

Note: Internal informational signage such as a no smoking sign does not require the logo.
Justification

1. Vertical
The logo should be positioned above the text, filling the width of the text. The logo should not be placed below the text.

2. Horizontal
The logo should be justified to the left of the text, filling the height of the sign. It should never be right-justified.

3. Inset
When it is not possible to use option 1 or 2 the logo should be top-left justified.
Logo size

The recommended minimum height for the logo in external situations is based on the word 'University' being 25mm tall.

Including the clear space zone, the minimum height of the logo is 32cm.

This is considered a minimum and the logo should be sized and positioned to be as impactful as possible.
Merchandise
Section 4.0
There is a secondary variant of the logo which is only to be used when space does not permit use of the full logo. This version omits the crest, allowing it to fit the print area of merchandise or as a responsive digital asset.

It is only to be used where the full logo would take the ‘University of London’ font size below 6pt or the proportions of the design do not allow for content text to be displayed at 9pt size with the full logo.

The logo should be placed as large as possible, on a light background as per full logo guidelines.
Further information
Section 6.0
Further information

Contacts

If you require any assets or additional help with additional guidelines on imagery, design or typography, please contact our marketing team.

This document will be updated from time to time with minor adjustment and can be found at www.city.ac.uk/brand.