

Sheffield Hallam University

Brand guidelines

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Introduction

Government shifts in fees and funding policy present us with a challenging environment over the coming years.

We know that university reputation is a very important attribute in terms of influencing future student decisions about which university to go to, research and consultancy income and our international standing. We increasingly need to differentiate ourselves in a crowded higher education market, and we can do this by communicating clear institutional messages about our strengths.

Our updated corporate plan aims for us to be a top 50 institution and as such, we have placed greater emphasis on the student experience, the development of our 'offer', and research and knowledge transfer strengths.

We are also continually investing in our human resources and our estate. Our updated brand strategy aims to reflect these strengths and ambitions, and to do so across the University in a clear and consistent way. These guidelines provide the means through which we can achieve this.

Professor Cliff Allan
Deputy vice-chancellor

Our brand building blocks

Our brand is much, much more than a visual identity. It's made up of our functional and emotional values and it enables us to make a promise about the University to our stakeholders. These are the building blocks of our brand.

Core values

Employability
Supportiveness
Forward thinking

Proposition

Academic excellence.
Unashamedly applied.

Personality and tone of voice

Confident
Creative
Challenging
Collaborative

Key messages

Marketing messages
about our defining
characteristics and
areas of distinctiveness.

What is a brand?

In today's world, brands are becoming more and more important. In a complex society, with an increasing amount of choice and a vast amount of information available to them, consumers are turning even more to brands to help make their lives easier.

Brands are collections of perceptions and expectations in a consumer's mind. They incorporate both the tangible (product) and intangible (expectations and emotions). Brand loyalty is built up over time by how well these initial expectations are reinforced by the experience of what the brand delivers.

A brand is therefore far more than a logo – it is a promise kept.

Ivor Lawrence
Director of marketing

Our core values

These are what drive us. They are deeply embedded in the organisation.

Employability
Supportiveness
Forward thinking

Employability

In a competitive world, we're dedicated to helping our students become well-rounded, aware individuals with the qualifications and skills that will make them employable and enable them to pursue worthwhile, personally and financially rewarding careers. We do this by encouraging an enterprising attitude in our staff and students and through engagement with employers and partners to meet their needs.

Supportiveness

We provide our students with exceptional care and support to help them settle into university life. They are better able to succeed in their studies, build relationships and develop their independence as individuals, helping make the time they spend with us productive, happy and fulfilling.

Forward thinking

Society, education and employment are subject to constant change. We take a dynamic and evolving approach to teaching and learning, research and knowledge transfer by confidently embracing the new, and employing the latest techniques, facilities and resources to make sure that our offer is the very best it can be.

Our core proposition

This brings together our key messages and strongly supports the corporate plan aims. It's not a strapline but a phrase to guide the execution of marketing communications materials. We expect all briefs to measure their success against demonstrating this view of the organisation.

**Academic excellence.
Unashamedly applied.**

Our personality

We are successful, innovative, inventive and creative. We have a very real commitment to partnership, collaboration and connectedness and this needs to come across strongly when we communicate.

The Sheffield Hallam University personality is

- 1. Confident**
- 2. Creative**
- 3. Challenging**
- 4. Collaborative**

Tone of voice and writing style are about the words we choose to use. These help define us. They help create a personality for us and set us apart. *Whether you're writing for internal publications like newsletters or writing emails, the same principles apply.*

Tone of voice

Our personality is expressed through our tone of voice. It should be down-to-earth, relaxed and conversational. We should enter into a dialogue with the reader by using language that's relevant and engaging, and avoiding stuffiness.

We're confident and self-aware. We express this by letting the facts speak for themselves, rather than using sales words like 'passionate' and 'vibrant'. Instead of telling the reader something's fantastic, we back up what we say with evidence, including specific examples that bring our messages to life.

Our copy should constantly reinforce why what we're saying is relevant to the reader. There needs to be less 'we' and more 'you'.

And above all, it should sound like us.

Do

1. Give examples to back up your messages and don't be afraid to talk about specifics.

Example

'Sheffield's long been known for its live music and comedy scenes. We're home to Grin Up North, one of the biggest comedy festivals in the country, and Tramlines, a free annual music festival attracting 175,000 people.'

2. Make sure what you say is relevant to the reader.

Example

'You'll meet a wide mix of students. And where it's relevant, you'll learn alongside those on other courses, letting you share ideas and look at things from a fresh perspective.'

3. Use conversational language to engage the reader.

Example

'Have a read, go to our website, and come and see for yourself.'

Don't

1. Use meaningless and unquantifiable 'sales' words.

Example

'Sheffield is a dynamic, modern and cosmopolitan city.'

2. Talk about ourselves instead of concentrating on the reader's experience.

Example

'At Sheffield Hallam, we believe in multidisciplinary learning where students from different courses learn together.'

3. Be stuffy in tone and language so the reader doesn't feel like you're talking to them.

Example

'If you are interested in Sheffield Hallam, please visit our website for more information or attend one of our open days.'

Our key messages have been developed based on the defining characteristics and areas of distinctiveness outlined in the corporate plan. They are important aspects of the University. *Demonstrate them through relevant and recent examples.*

Our key messages

1. We're a university of stature and scale. We're friendly and exceptionally supportive. We're a very inclusive organisation.
2. We're academically ambitious, with a real focus on employability. Both our teaching and our research are practical and applied.
3. We value our specialisms very highly, but attach greater value to our University as a whole. We're one entity, one united community.
4. We're strongly connected to business and the professions, and this has a direct influence on our courses and teaching.
5. We're a vibrant university in a great university city, with one of the UK's largest student populations. Our students thrive on the great social and cultural scene.
6. We're a major part of the city and the region and have a growing reputation both nationally and internationally.
7. We're proud of our learning environment and outstanding facilities. We're prouder still of our commitment to bringing quality and inventiveness to our teaching.
8. We're a large university that places great emphasis on individuals. We're diverse in our courses, our people and our community.
9. We not only help students develop their abilities but enable them to realise their full potential and challenge them to seize opportunities.
10. We're aware and collaborative, flexible and innovative in our thinking. We listen and when we've listened, we respond.

Our logo, colour palette and typeface are right at the heart of our visual identity. Together we call them our core elements with each playing a crucial role in identifying our brand. *Implemented with cohesion and consistency, they help to project our unique personality and identity.*

Our logo is both clear and confident. The typeface on which the logo is based is a bold and modern take on a traditional serif font reflecting a forward thinking university underpinned by a tradition of academic excellence.

**Sheffield
Hallam
University**

Logo

Our logo is hand drawn and unique to us. So there should be no attempt to match it with any typeface, or recreate the logo, or alter it in any way.

The logo must always be produced from digital master artwork. It must never be modified in any way (do not squash, stretch or try to redraw it). It must always appear on an uncluttered background of an appropriate colour to ensure clarity.

The primary colours for the logo are Pantone 215 and Pantone 229. However, it can appear in other specified colours. Please refer to pages 36–39 for full details.

To ensure the logo maintains its impact and is always legible, it should never be used at less than 20mm in width (or 70 pixels when producing it digitally).

Sheffield Hallam University



The amount of necessary clear space around a logo is called the 'clear zone'. There should be no graphic or textual elements inside this zone.

**Sheffield
Hallam
University**



The distance 'H' represents the minimum clear zone required around the logo.



Logo clear zone

The logo must be positioned in its own clear space, standing apart from other images and/or text. In order to achieve this, the logo must always be surrounded by a minimum clear zone, which is achieved using the letter 'H'. The clear zone helps to ensure the logo is consistently displayed to its best effect.

**Sheffield
Hallam
University**

On a white background

65% black

100% black

**Sheffield
Hallam
University**

On a black background

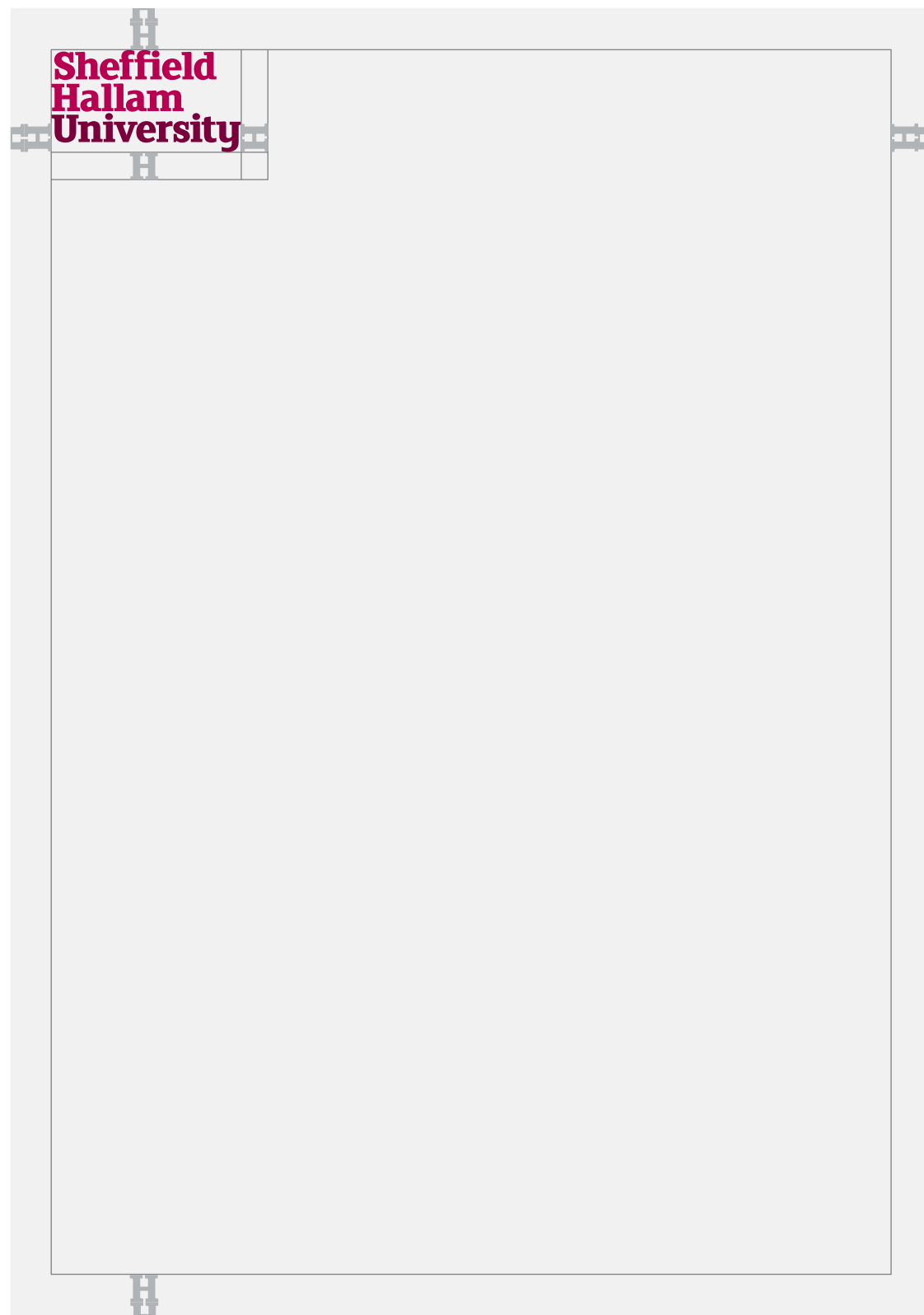
100% white

25% black

Black and white logo

In certain situations where you're not able to reproduce the logo in colour, please use the versions shown here.

Only use the greyscale logo when printing black and white applications, such as laser print and newsprint. Each logo comprises two different greys, each with dedicated grey value.



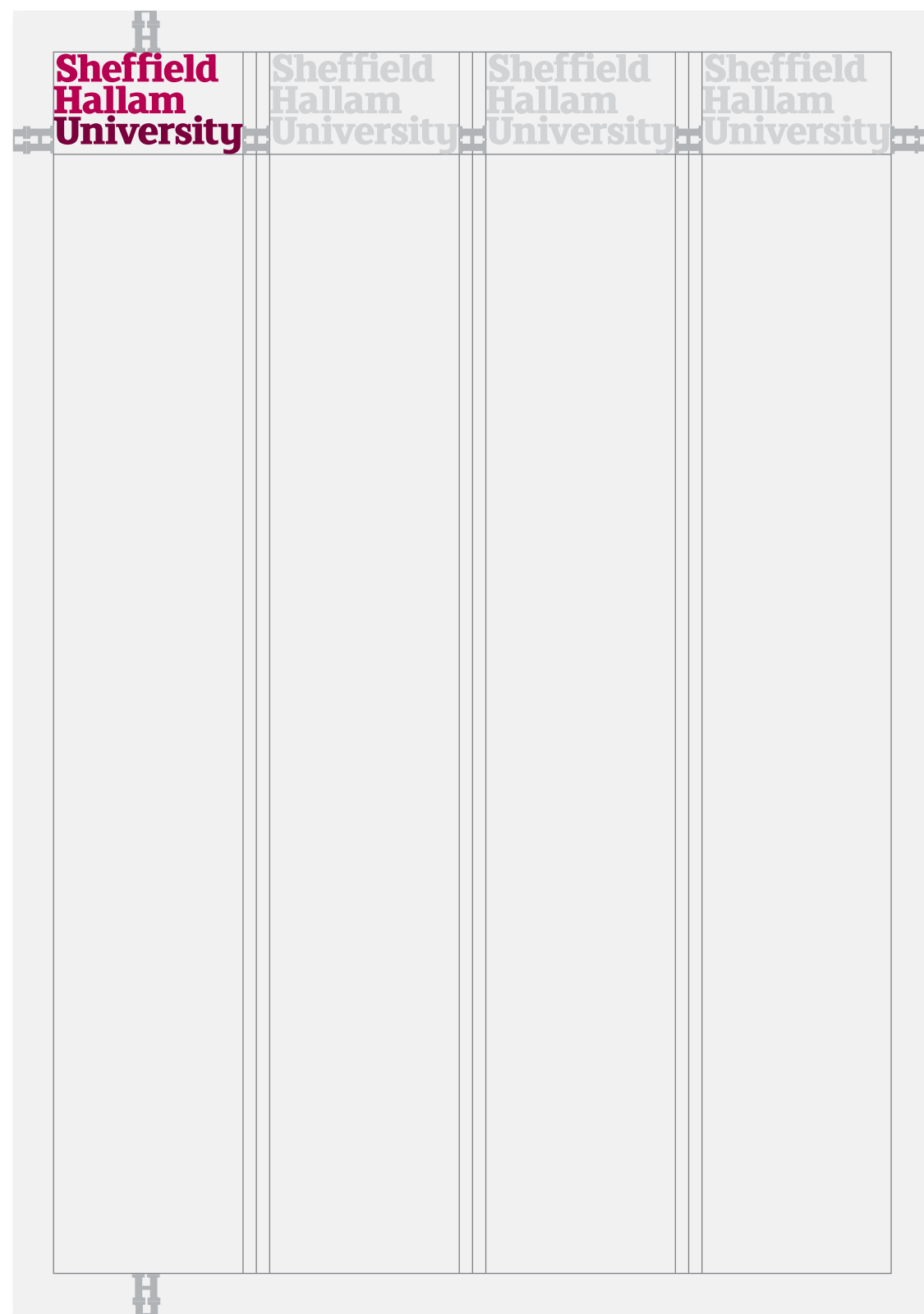
Our logo always comes first, top left. The size and proportion of our logo depends on what you're producing but it must always be positioned using the proportions shown.

Logo positioning

Our logo always comes first, top left. The size and proportion of our logo depends on what you're producing but it must always be positioned using the proportions shown.

The only exception to this rule is when our logo appears on a communication from a third party. Please refer to page 26 for more details.

For details on how to scale the logo please refer to pages 21–25.



Portrait format

Logo sizing

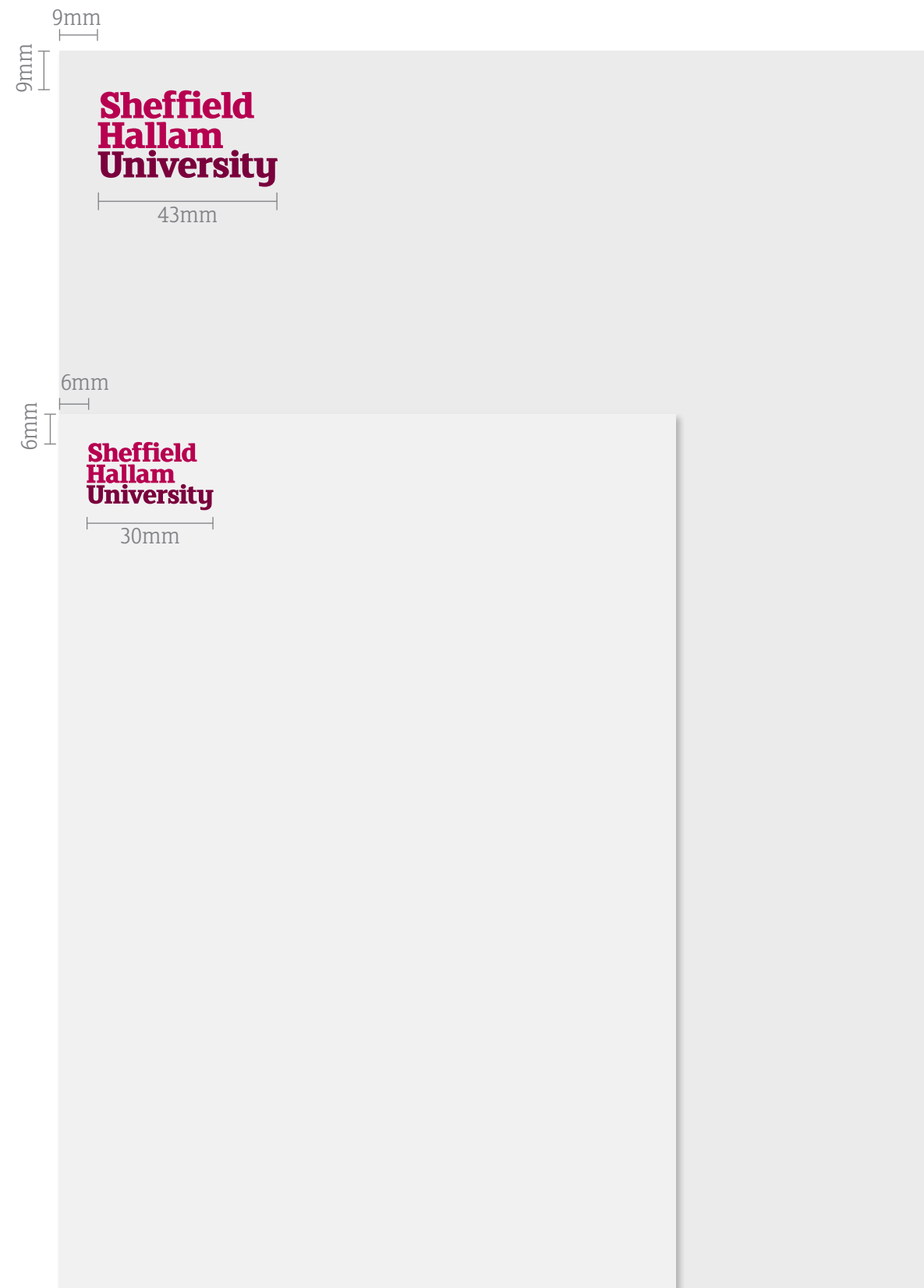
Portrait format

The illustration opposite shows how to place the logo on a portrait format. Scale it up or down for different communication sizes. These sizes should be followed for standard or imperial sizes. The margins are created by using one and a half the 'H' height all the way round.

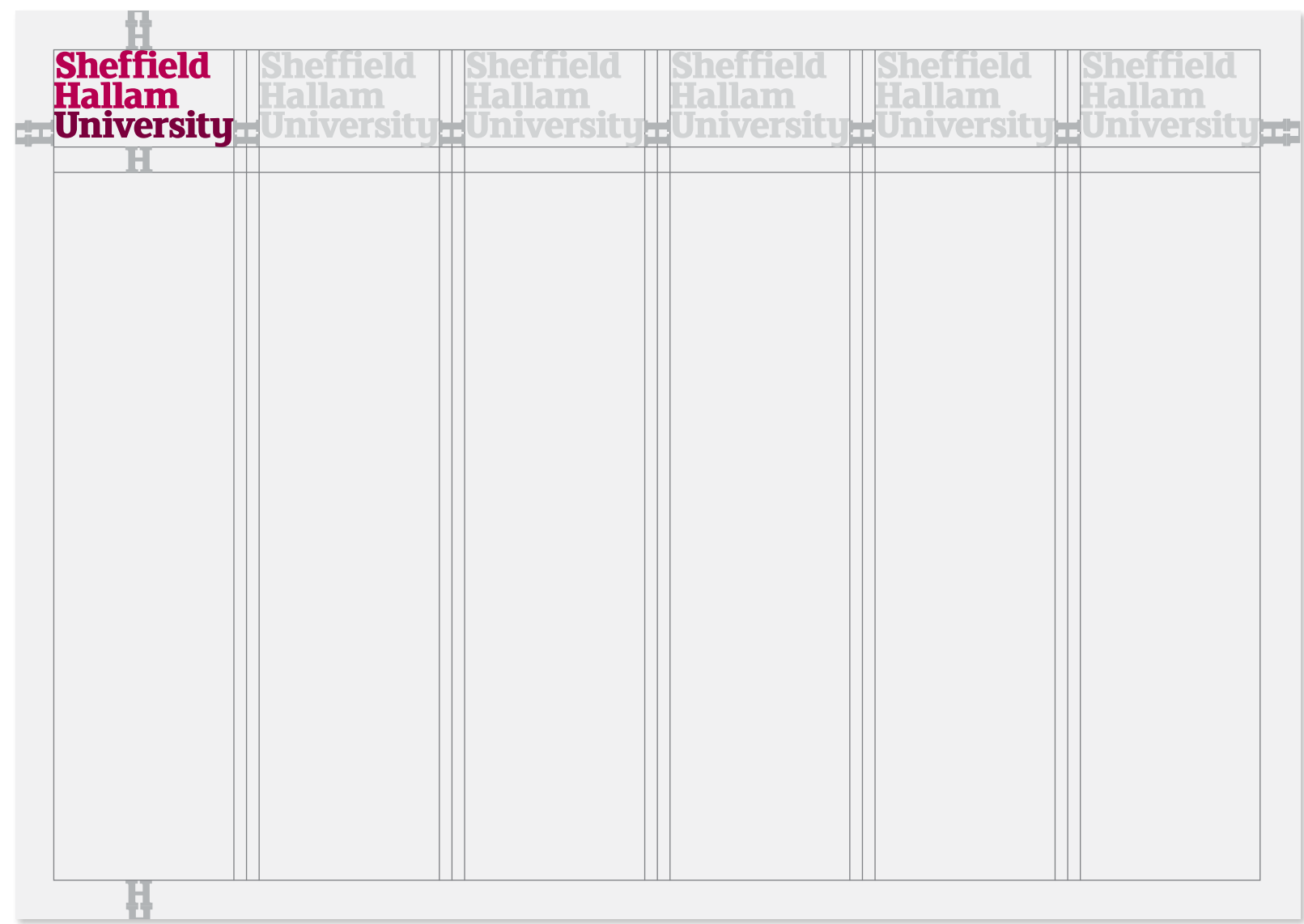
For standard portrait formats the logo is a fourth of the width of the communication using the 'H' height to create gutters between each.

Logo sizing
A4 and A5 formats

The illustration opposite shows how to place the logo on A4 and A5 portrait formats.



A4 and A5 logo size, portrait format



Landscape format

Logo sizing
Landscape format

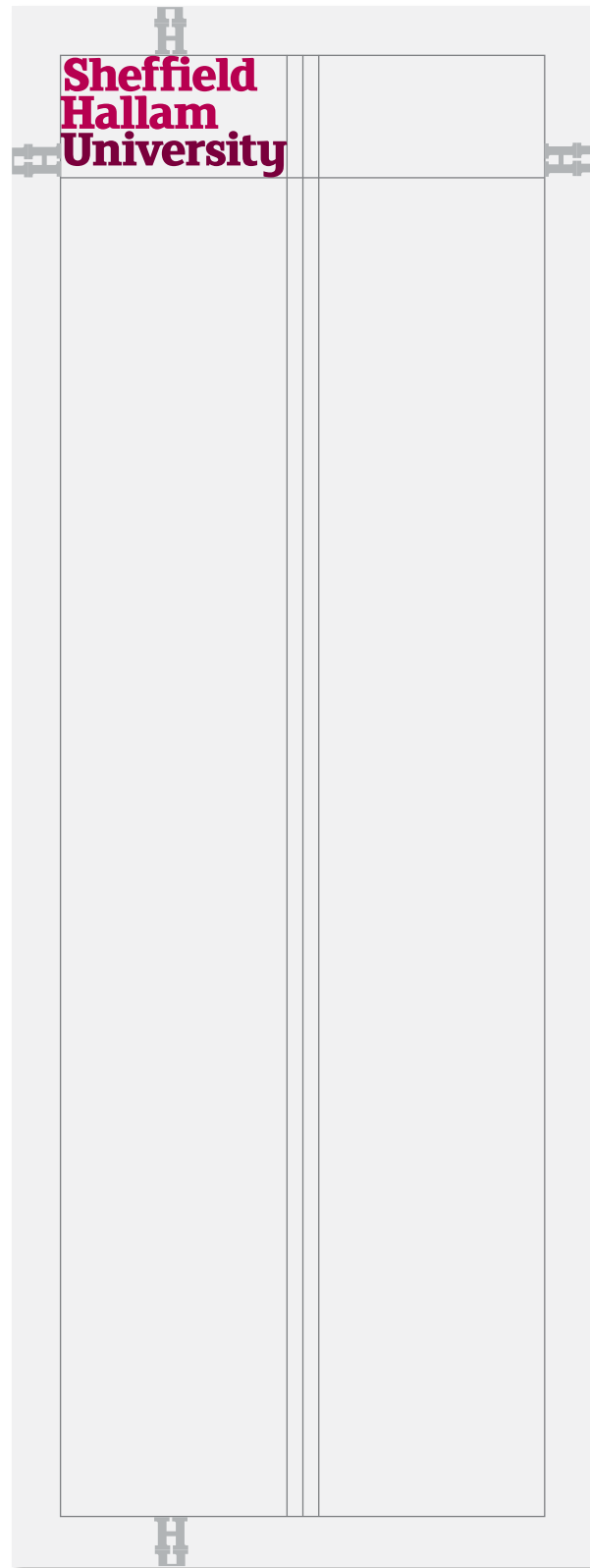
The illustration opposite shows how to place the logo on a landscape format. Scale it up or down for different communication sizes. These sizes should be followed for standard or imperial sizes. The margins are created by using one and a half the 'H' height all the way round.

For standard landscape formats the logo is a sixth of the width of the communication using the 'H' height to create gutters between each.

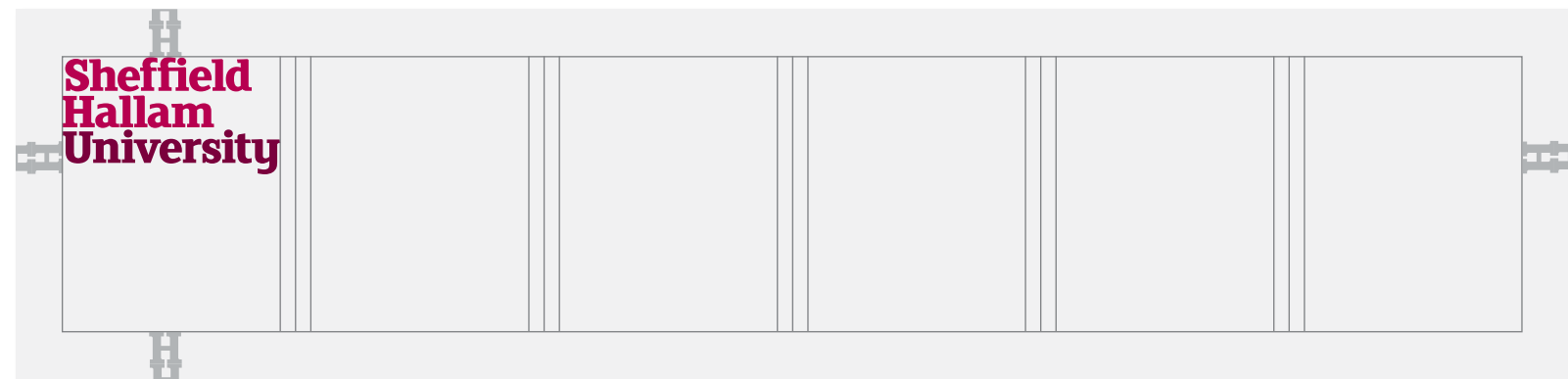
The illustration opposite shows how to place the logo on A4 and A5 landscape formats.



A4 and A5 logo size, landscape formats



Narrow portrait format



Narrow landscape format

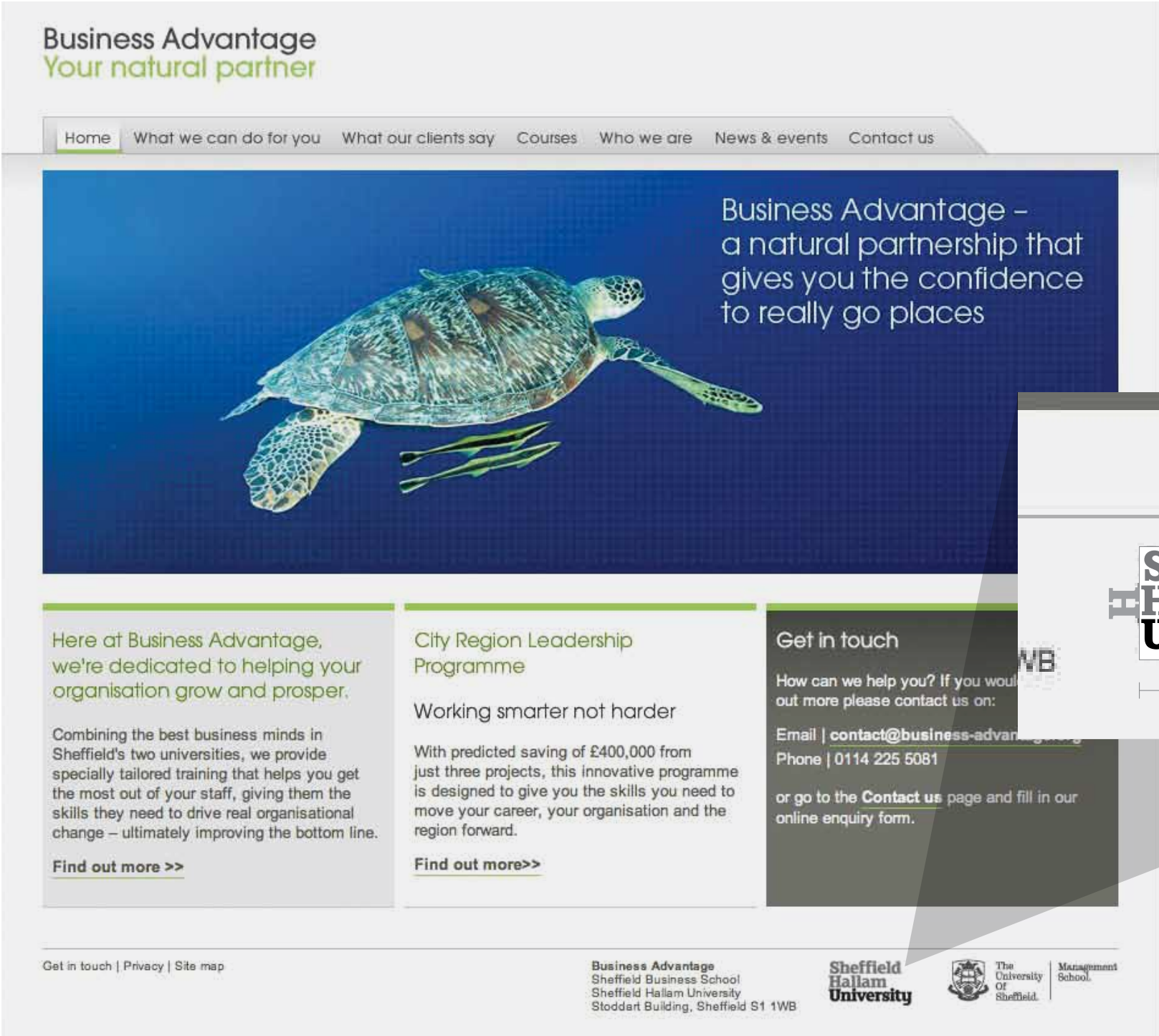
Logo sizing

Narrow formats

The illustrations opposite show how to place the logo on narrow formats. Scale it up or down for different communication sizes. The margins are created by using one and a half the 'H' height all the way round.

For narrow portrait formats the logo is half of the width of the communication using the 'H' height to create gutters between each.

For narrow landscape formats the logo is a sixth of the width of the communication using the 'H' height to create gutters between each.



Third party logo

When our logo is used to endorse a website or communication that is not our own, there are some simple rules to follow.

Our logo is hand drawn and unique to us. So there should be no attempt to match it with any typeface, or recreate the logo, or alter it in any way.

The logo must always be produced from digital master artwork. It must never be modified in any way (do not squash, stretch or try to redraw it). It must always appear on an uncluttered background of an appropriate colour to ensure clarity.

The primary colours for the logo are Pantone 215 and Pantone 229. Where possible use the primary colours, failing that use the greyscale logo.

To ensure the logo maintains its impact and is always legible, it should never be used at less than 20mm in width (or 70 pixels when producing it digitally).

The logo must be positioned in its own clear space, standing apart from other images and/or text. In order to achieve this, the logo must always be surrounded by a minimum clear zone, which is achieved using the letter 'H'. The clear zone helps to ensure the logo is consistently displayed to its best effect.

Please refer to page 18 for more details.

Good typography is primarily about clarity and communication. However, our typographic style can also convey our new proposition, 'Academic excellence. Unashamedly applied.'

Consistent attention to typographic detail will communicate a consistent message from Sheffield Hallam, establishing a recognisable style that distinguishes itself from other universities.

Clerkenwell is a typeface that conveys the 4 Cs – creative, confident, challenging and collaborative. It’s a modern take on a traditional serif font reflecting a forward thinking university underpinned by a tradition of academic excellence.

FS Clerkenwell Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

A. Headlines, titles and introductory paragraphs

FS Clerkenwell Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

B. Headlines and subtitles

FS Clerkenwell Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

C. Body copy

Typeface

Consistency of style is achieved by using only one typeface, Clerkenwell. It creates a balanced, legible page of text as well as working particularly well for headlines.

The three recommended variations are shown opposite and allow for different levels of emphasis where required.

A. Clerkenwell Regular is used for all headlines, titles and introductory paragraphs.

B. Clerkenwell Italic is also used for headlines but only in combination with Clerkenwell Regular and its use should be kept to a minimum to highlight or complement. It can also be used for subtitles. Don't use Clerkenwell Italic for quotations.

Examples of normal leading for headline text are 21pt type on 21pt leading and 30pt type on 30pt leading. All headline text should use -20 letterspacing. Due to its larger character spacing, large text may need to be manually adjusted in some cases.

C. Clerkenwell Light is used for all body copy.

Examples of normal leading for body copy are 9pt type on 10pt leading and 12pt type on 13pt leading. All body copy should use -10 letterspacing.

For further detail on how to use our typeface, please refer to pages 29–33.

The Clerkenwell font should be used in all marketing communications. Marketing and communications staff and key administrators have it installed on their computer for this purpose. In general, Sheffield Hallam staff are not required to use Clerkenwell for all correspondence, instead it's recommended that Arial or Times New Roman at a legible point size is used.

Wherever possible headlines should be written to reflect our proposition, 'Academic excellence. Unashamedly applied.' Our unique typographic style has been designed to reflect this.

Analysis of on-site wind data, computational fluid dynamics modelling, and engineering techniques *make boiling the kettle that little bit cheaper.*

A. Headlines, titles and introductory paragraphs

BSc (Honours) Mechanical Engineering
Computational fluid dynamics

B. Titles and subtitles

We make sure that what you learn is relevant to the workplace. So you'll graduate with confidence, ready to start a successful career.

C. Headlines, titles and introductory paragraphs

Using typography correctly *Example headlines*

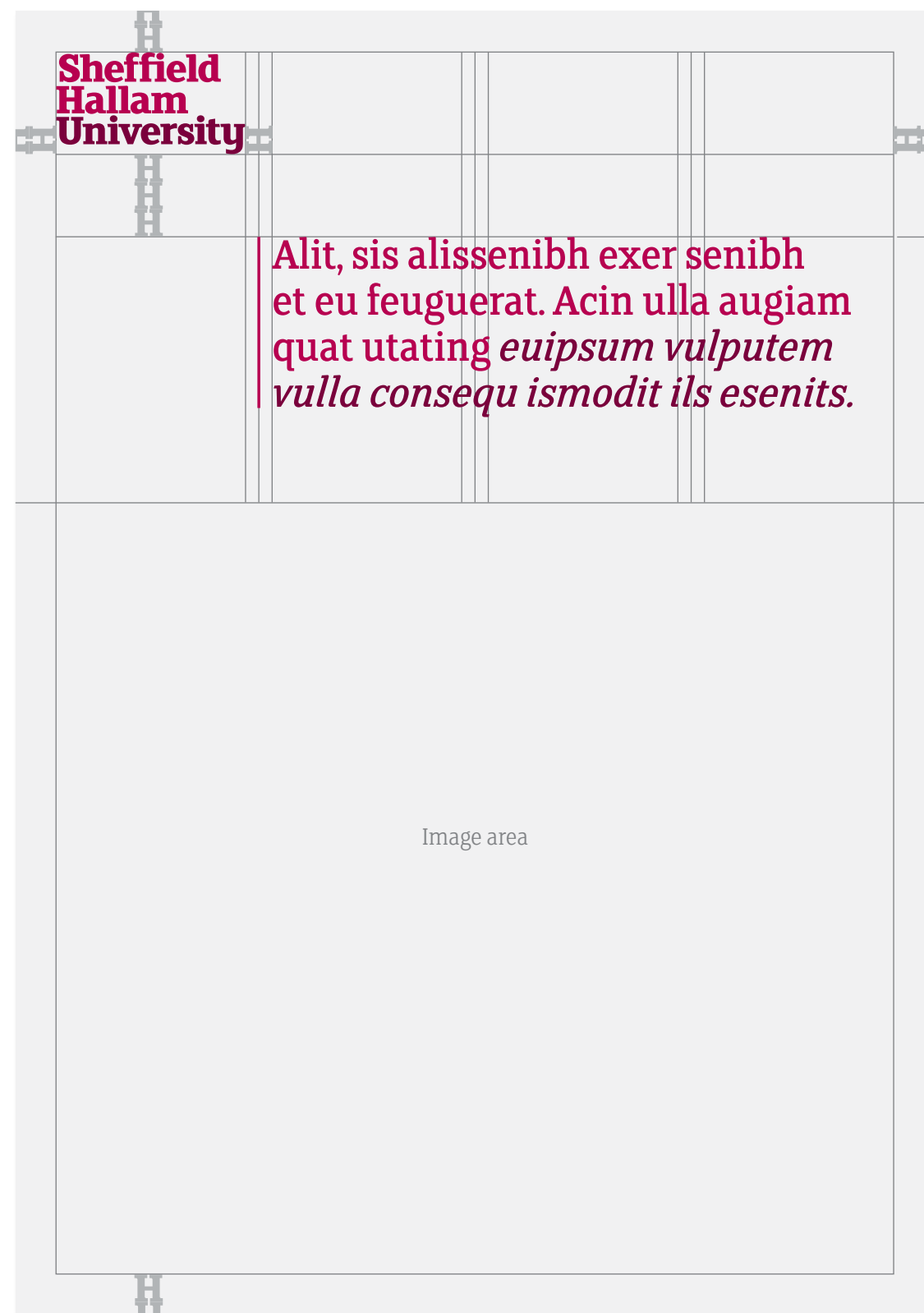
Wherever possible, headlines should be written to reflect our proposition 'Academic excellence. Unashamedly applied.' Our unique typographic style has been designed to reflect this.

A. Ideally headlines should be short paragraphs of two to four lines in length in the same pair of colours as the logo. Clerkenwell Regular, in the lighter colour, is used to highlight the lines relating to the idea of 'academic excellence'. Clerkenwell Italic, in the darker colour, is used to highlight those relating to the idea of 'unashamedly applied'.

B. It's not always appropriate to use a full paragraph of text as your headline. In these cases you should use a title and subtitle. Clerkenwell Regular is used for the title and Clerkenwell Italic is used for the subtitle.

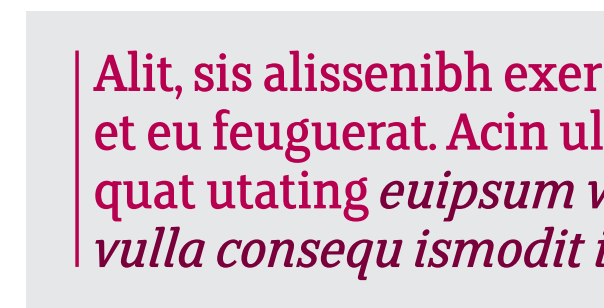
C. In all other circumstances Clerkenwell Regular, in the lighter colour, should be used alone.

Always use Clerkenwell Regular for all large captions or quotations with no split. It should also be used for credits under photographs or illustrations.



Type should start 3 'H' down from the logo.

Type should never run past 112mm from the top of an A4 cover page when being used with an image.



The stroke weight on an A4 portrait cover should be 1.8pt. The recommended point size on A4 for the headline copy is 30pt on 30pt leading.

The stroke weight on an A5 portrait cover should be 1.3pt. The recommended point size on A5 for the headline copy is 21pt on 21pt leading.

Typography positioning

Example of a portrait cover

Headline copy is always positioned 3 'H' down from the bottom of the logo and is always ranged left. Never justified or ranged right. The type should align vertically to the right of the logo and should be set in the same pair of colours as selected for the logo.

Type can be in any size but keep the type size consistent within applications. Use the recommended point sizes for A5 and A4 covers wherever possible (see opposite).

When using type combined with an image on a portrait format it should never run past 3/8 of the height of the document. For example, type should never run past 112mm from the top of an A4 page (see opposite).

Stroke

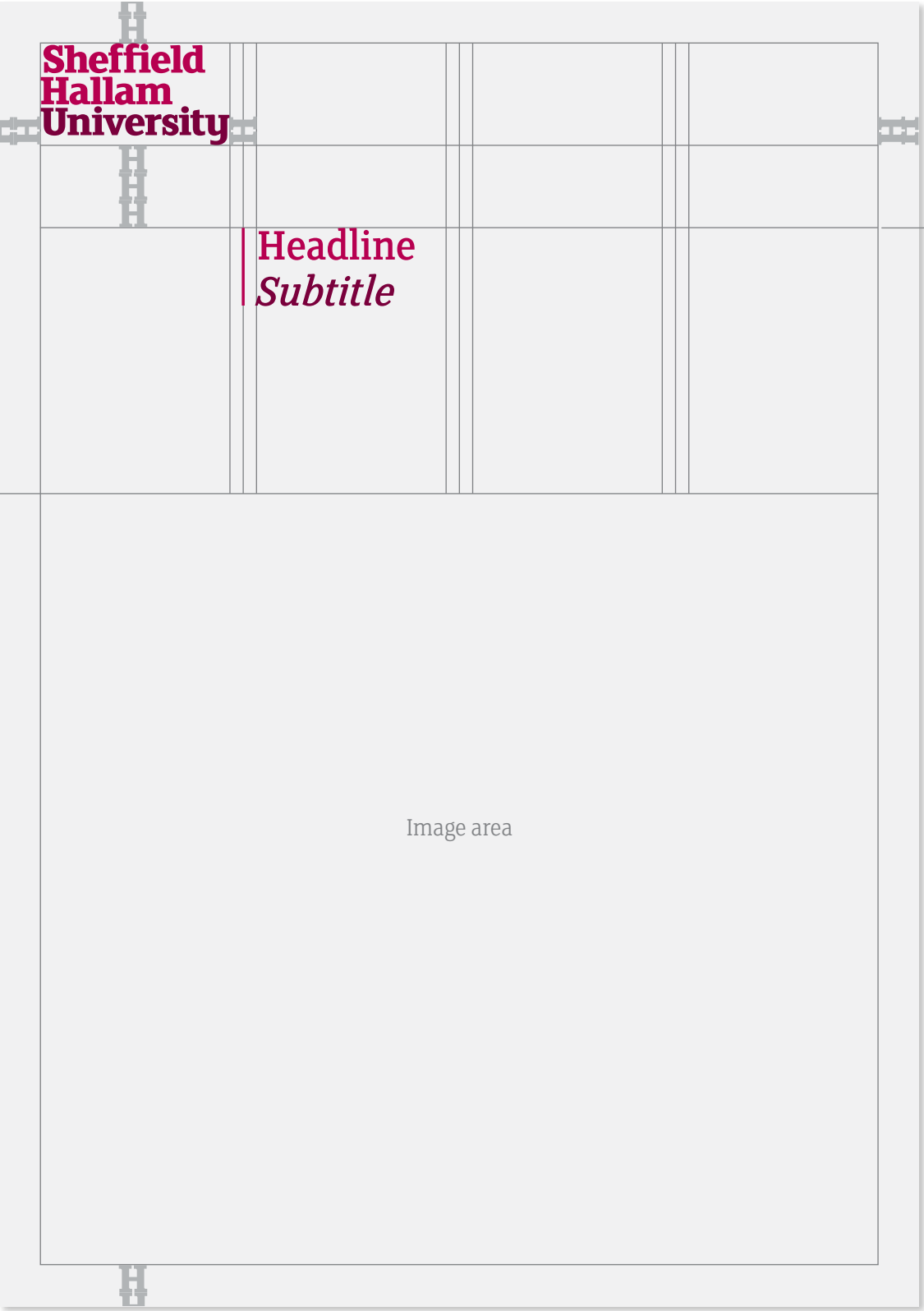
A thin stroke is used to complement headline text. It should be positioned left of the headline and aligned with the centre of the first gutter as shown in the illustration opposite. Running the height of the headline copy, it should start from the top of the ascender on the first line of copy to the baseline of the last line of copy. It should match the lighter of the two colours used for the logo and typography.

The stroke weight directly relates to the size of the logo and point size being used. For example, the recommended stroke weight on an A4 portrait cover is 1.8pt and is 1.3pt on A5. The minimum weight for the stroke is 0.5pt.

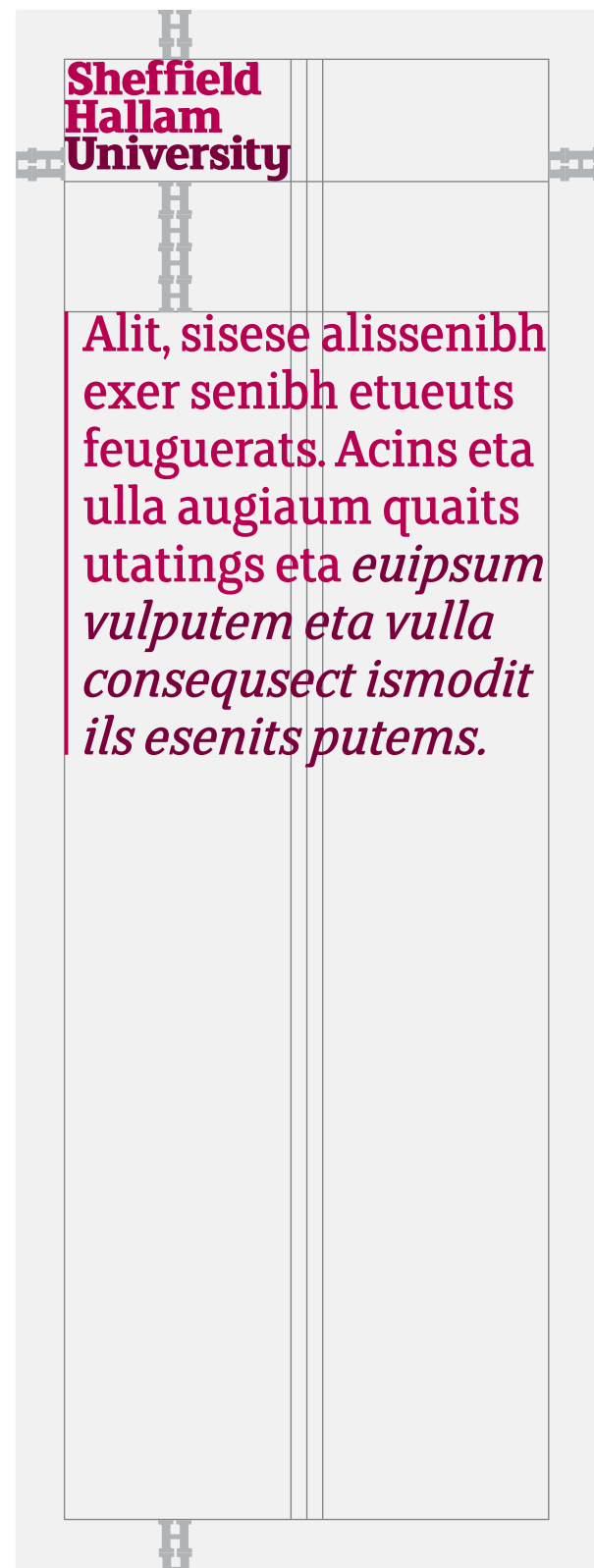
This stroke should not appear on all copy but only on headlines and when dividing articles and unrelated paragraphs of text in page layouts.

Typography positioning
Example of a portrait cover

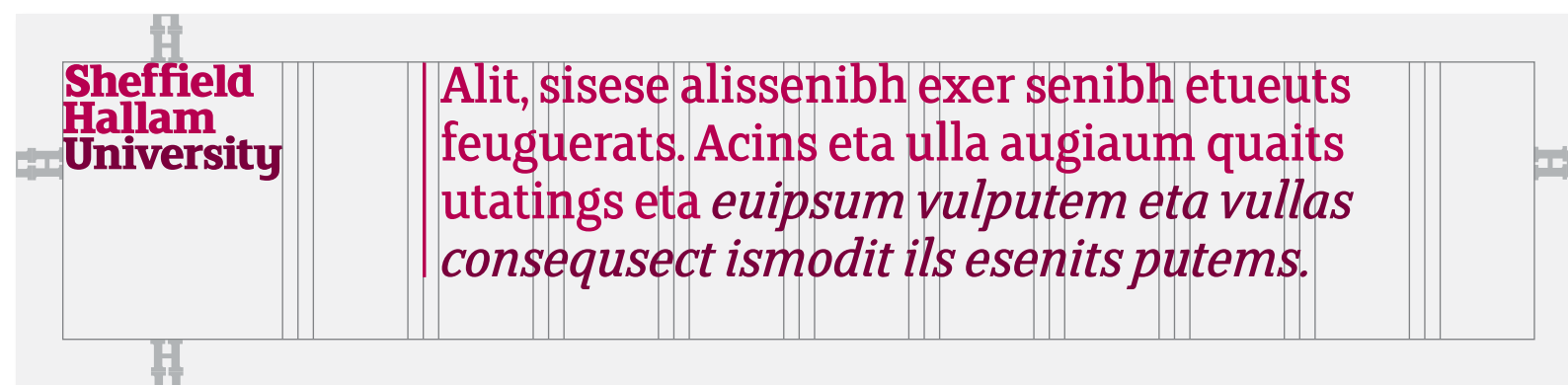
When it's not appropriate or possible to use a full paragraph of text as your headline, you should use a title and subtitle as illustrated opposite. The same rules apply for size, positioning and colour.



Type should start 3 'H' down from the logo.



Narrot portrait format



Narrow landscape format

Typography positioning

Narrow formats

Headline copy on a narrow portrait format is always positioned 4 'H' down from the bottom of the logo and is always ranged left. The copy cannot align vertically to the right of the logo as on other formats so it's aligned to the edge of the left hand margin.

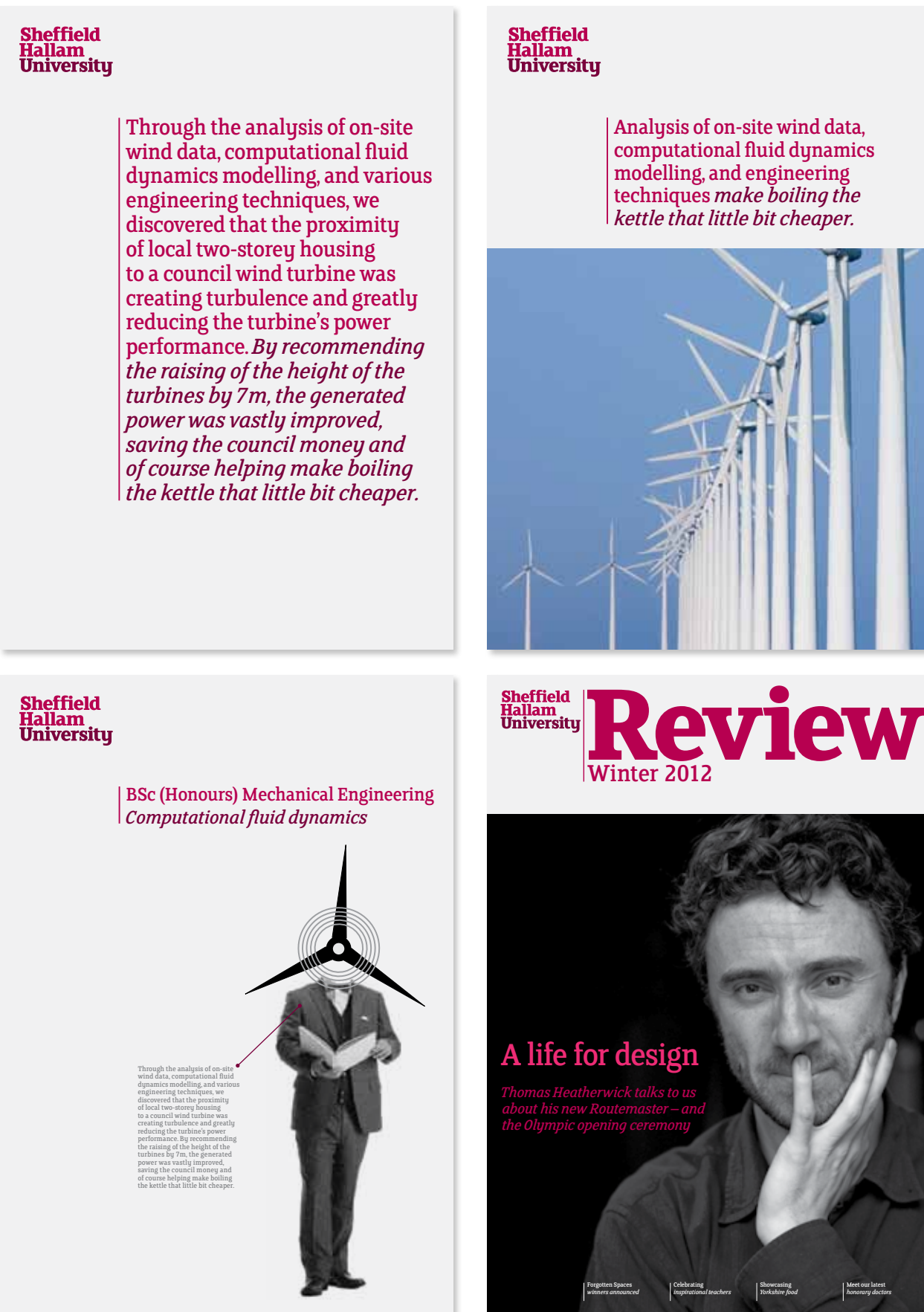
A six column grid is used to determine the size of the logo on a landscape document and to position the headline copy. However, this is not the only way to use our grid. A grid of multiples of six can be used to set copy on narrow landscape formats where the copy cannot align vertically to the right of the logo. The example opposite uses a twelve column grid.

It's important that we always try to communicate our core proposition of 'Academic excellence. Unashamedly applied.' through the stories we tell, the words we use and the images we show.

Typography overview

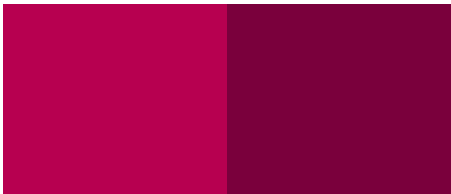
Examples of typography applied

The examples shown here illustrate the flexibility of our unique typographic style.



Colour association, for any brand, is a very powerful means of recognition. *Great visual identities are often built on the consistent use of a limited range of colours that, over time, can become as recognisable as a logo.*

Primary palette



PMS 215 C
PMS 220 U
C0 M100 Y35 K27
#BA0046
R183 G13 B80

PMS 229 C
PMS 228 U
C0 M100 Y15 K60
#621b40
R98 G27 B64

Secondary palette



PMS 272 C
PMS 2725 U
C58 M48 Y0 K0
#7e7dc7
R126 G125 B199

PMS 7447 C
PMS 274 U
C60 M58 Y0 K19
#503a6e
R80 G58 B110



PMS 320 C
PMS 320 U
C90 M0 Y35 K0
#00b3bf
R0 G179 B191

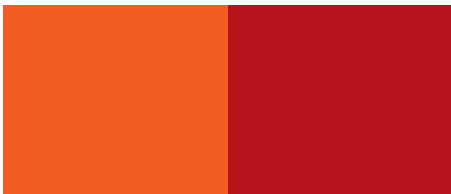
PMS 3025 C
PMS 3025 U
C100 M17 Y0 K51
#174b66
R23 G75 B102

In this section you will see how our colour palette works. We've also provided accurate colour specifications. The breakdowns given here have been specifically calibrated and tested and should not be altered or reconfigured. The swatches shown are a guide only. Do not use these for exact colour matching.



PMS 130 C
PMS 129 U
C0 M30 Y100 K0
#fbb000
R251 G176 B11

PMS 1385 C
PMS 152 U
C0 M50 Y100 K7
#d97a16
R217 G122 B22



PMS 179 C
PMS 179 U
C0 M90 Y80 K0
#de372d
R222 G55 B45

PMS 1807 C
PMS 187 U
C0 M100 Y96 K28
#9c2a33
R156 G42 B51



PMS 362 C
PMS 369 U
C75 M0 Y100 K5
#07a33b
R7 G163 B59

PMS 364 C
PMS 363 U
C75 M0 Y100 K30
#4a7335
R74 G155 B53



Black 100% **Grey 65% black**

Colour palette

The colour palette should be adhered to, ensuring a consistent, cohesive look. It has been designed specifically to be used on a light background. Do not use on a dark background. Please refer to pages 37–38 for an adapted palette for use on dark backgrounds.

Primary palette

The primary colour palette consists of two colours which should be used predominantly whenever possible. It's best practice to use these on white. The palette should be used for the logo, all typography and when creating information graphics and icons. Colours should always be used in the specified pairs.

Secondary palette

The secondary colours are to be used as communication tools when the primary colour palette is not appropriate and to provide flexibility from a creative perspective. Colours will not be associated with a particular sub-brand. Colours should always be used in the specified pairs.

Tints

Tints of the palette should never be used. The only exception is when using a 10% tint as a background colour.

Online

Use websafe colours online and the specified RGB values for screen use. Websafe colours have been chosen for online consistency and are slightly different to the print palette.

Primary palette

**Sheffield
Hallam
University**

The primary colours for the logo are Pantone 215 and Pantone 229. It's best practice to use these on a white background.

Secondary palette

**Sheffield
Hallam
University**

**Sheffield
Hallam
University**

**Sheffield
Hallam
University**

Lightest colour

Darkest colour

**Sheffield
Hallam
University**

**Sheffield
Hallam
University**

**Sheffield
Hallam
University**

Lightest colour

Darkest colour

Only to be used for black and white print

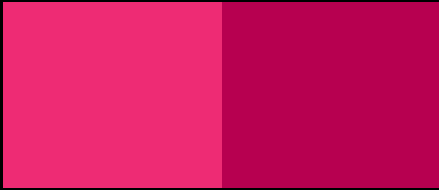
Applying colours correctly
The logo

The primary colours for the logo are Pantone 215 and Pantone 229. It's best practice to use these on white.

However, it can appear in colours from the secondary palette but only as illustrated in the examples opposite. The lightest colour must always be at the top and the darkest colour at the bottom. The same rules apply when using the alternative palette for dark backgrounds.

For a list of don'ts, please refer to pages 39 and 42.

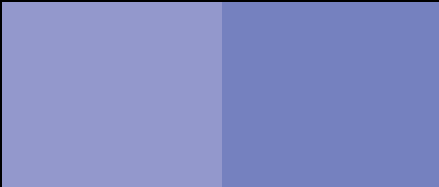
Primary palette



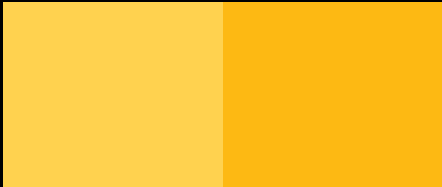
PMS 213 C	PMS 215 C
PMS 213 U	PMS 220 U
C0 M95 Y27 K0	C0 M100 Y35 K27
#e21171	#ba0046
R226 G17 B113	R183 G13 B80

This colour palette has been designed specifically for use on a dark background. Do not use on a light background.

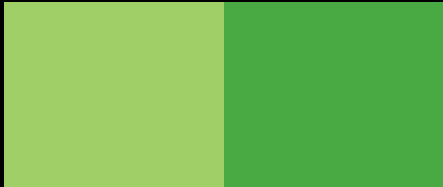
Secondary palette



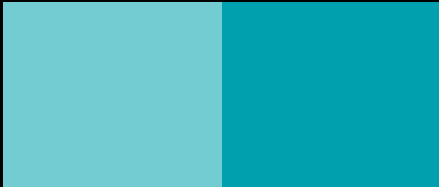
PMS 271 C	PMS 272 C
PMS 271 U	PMS 2725 U
C43 M37 Y0 K0	C58 M48 Y0 K0
#a4a4e1	#7e7dc7
R164 G164 B225	R126 G125 B199



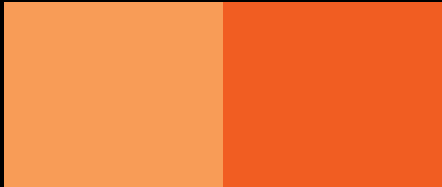
PMS 122 C	PMS 130 C
PMS 120 U	PMS 129 U
C0 M10 Y90 K0	C0 M30 Y100 K0
#ffcc42	#fbb000
R255 G204 B66	R251 G176 B11



PMS 375 C	PMS 362 C
PMS 368 U	PMS 369 U
C48 M0 Y100 K0	C75 M0 Y100 K5
#8fd400	#07a33b
R143 G212 B0	R7 G163 B59



PMS 319 C	PMS 320 C
PMS 319 U	PMS 320 U
C60 M0 Y20 K0	C90 M0 Y35 K0
#4ccdc4	#00b3bf
R76 G205 B196	R0 G179 B191

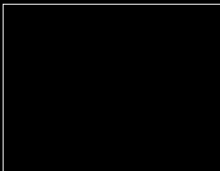


PMS 164 C	PMS 179 C
PMS 1655 U	PMS 179 U
C0 M70 Y95 K0	C0 M90 Y80 K0
#f03630	#de372d
R255 G122 B35	R222 G55 B45

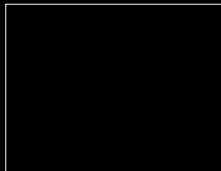


White	Black 25%
--------------	------------------

Background black



Black C
C50 M40 Y0 K100



Black U
C60 M40 Y0 K100

Colour palette

This colour palette has been designed specifically for use on a dark background. Do not use on a light background. Please refer to pages 35–36 for an adapted palette for use on a light background.

Black. The one important rule to follow is that a special black must be used when producing a black background. For all other instances of black, 100% of the black plate is sufficient.

The breakdowns given here have been specifically calibrated and tested and should not be altered or reconfigured. The swatches shown are a guide only. Do not use these for exact colour matching.

For a list of don'ts, please refer to pages 39 and 42.

Primary palette

Sheffield
Hallam
University

The primary colours for the logo on a dark background are Pantone 213 and Pantone 215.

Secondary palette

Sheffield
Hallam
University

Sheffield
Hallam
University

Sheffield
Hallam
University

Lightest colour

Darkest colour

Sheffield
Hallam
University

Sheffield
Hallam
University

Sheffield
Hallam
University

Lightest colour

Darkest colour

Only to be used for black and white print

Applying colours correctly
The logo on dark backgrounds

The primary colours for the logo on dark backgrounds are Pantone 213 and Pantone 215.

However, it can appear in colours from the secondary palette but only as illustrated in the examples opposite. The lightest colour must always be at the top and the darkest colour at the bottom. The same rules apply when using the alternative palette for light backgrounds.

For a list of don'ts, please refer to pages 39 and 42.

x Don't

Sheffield
Hallam
University

x Don't use a single colour

Sheffield
Hallam
University

x Don't use colours from two different pairs

Sheffield
Hallam
University

x Don't use the dark colour at the top

Sheffield
Hallam
University

x Don't use outlines

Sheffield
Hallam
University

x Don't use white on a colour background

Sheffield
Hallam
University

x Don't use multiple colours

Sheffield
Hallam
University

x Don't use the colours for black
backgrounds on white

Sheffield
Hallam
University

x Don't use the colours for white
backgrounds on black

Sheffield
Hallam
University

x Don't use tints



On large communications with multiple sections a different colour pair can be used to differentiate each section.



Section 3



Section 2



Section 4

Applying colours correctly to typography

Headlines are often split to reflect our proposition 'Academic excellence. Unashamedly applied.' Clerkenwell Regular, in one colour, is used to highlight the lines relating to the idea of 'Academic excellence' and Clerkenwell Italic, in another colour, is used to highlight those relating to the idea of 'Unashamedly applied'.

Headlines, captions and quotations

When selecting a headline colour which is split in this way, always use a single colour pair and always use the lighter of the two colours for the Clerkenwell Regular section at the top. The darker of the two colours is used for the Clerkenwell Italic section at the bottom.

If it's a headline, large caption or quotation with no split in the copy using Clerkenwell Regular only, always use a single colour. This should be the lighter of the two colours in the pair.

Credits

Always use a 60% tint of black for small captions or credits under photographs, illustrations and quotations or alternatively you can use a 30% tint if using a black background.

Stroke

A thin stroke is used on covers to complement headlines and is sometimes used within layouts to divide paragraphs of unrelated copy. In both circumstances you should always use the lighter of the two colours.

Applying colours correctly *bad examples*

Don't use multiple colours in the one spread.

Don't mix and match colours from a different section of the document.

Don't use colours from different pairs in the one headline. Always use a single colour pair.

Don't use the darker of the two colours for the Clerkenwell Regular section at the top of the headline. Always use the lighter of the two colours.

Don't use the lighter of the two colours for the Clerkenwell Italic section at the bottom of the headline. Always use the darker of the two colours.

Don't use colours for quotations or photography or illustration credits. Always use a 60% tint of black or alternatively you can use a 30% tint if using a black background.

Don't use a different colour for the stroke. If using a stroke it should always match the lighter of the two colours you are using in the headline.

Don't reverse headlines, quotations or body copy out of a solid block of colour.

Imagery is an immediate and vital component of any brand. It should be used to further explain our proposition and reflect our personality.
Try to avoid stock shots. Use images that tell stories, that excite and communicate who we are.

Our approach to imagery

When considering imagery it's important that we always try to communicate our core proposition of 'Academic excellence. Unashamedly applied.' and the 4 Cs – creative, confident, challenging and collaborative. Using the right photograph or illustration can be a simple but powerful way to convey these.

Every university shows images of smiling students so choosing imagery is an important opportunity for us to differentiate ourselves and convey more of a fundamental message about ourselves.

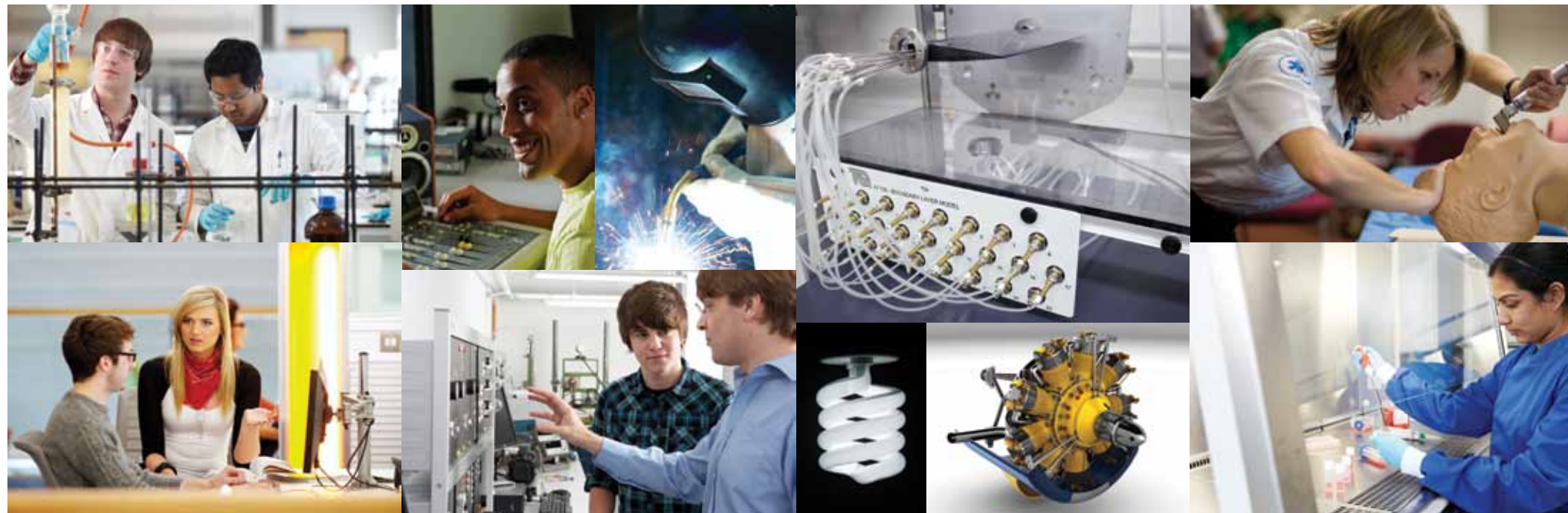
Storytelling is key to our approach.

Imagery should capture genuine moments in time. Our pictures must never look staged or contrived. Use images cleverly. Crop an image to make it more interesting.

Try to create and use imagery which is intriguing and encourages people to become engaged with the communication rather than being obvious and giving everything away.



Library imagery should only appear in page layouts. Try to support imagery with a relevant and meaningful story or caption to give the image context.



A. Teaching environment and facilities within the University

B. Work placements

C. Real projects, end results

D. Alumni, successful careers

Using library imagery

Try to support imagery with a relevant and meaningful story or caption to give the image context. The examples opposite show a few areas of particular relevance for us.

- A. Teaching environment and facilities within the University
- B. Work placements
- C. Real projects, end results
- D. Alumni, successful careers

If telling a student success story it's important that wherever possible we qualify it. The example below demonstrates the best way to do this.

Don't

Daryl Wilson
SHU 1994–98
BSc Aerospace Technology

Now working as a propulsion engineer for Boeing in Dallas.

Do

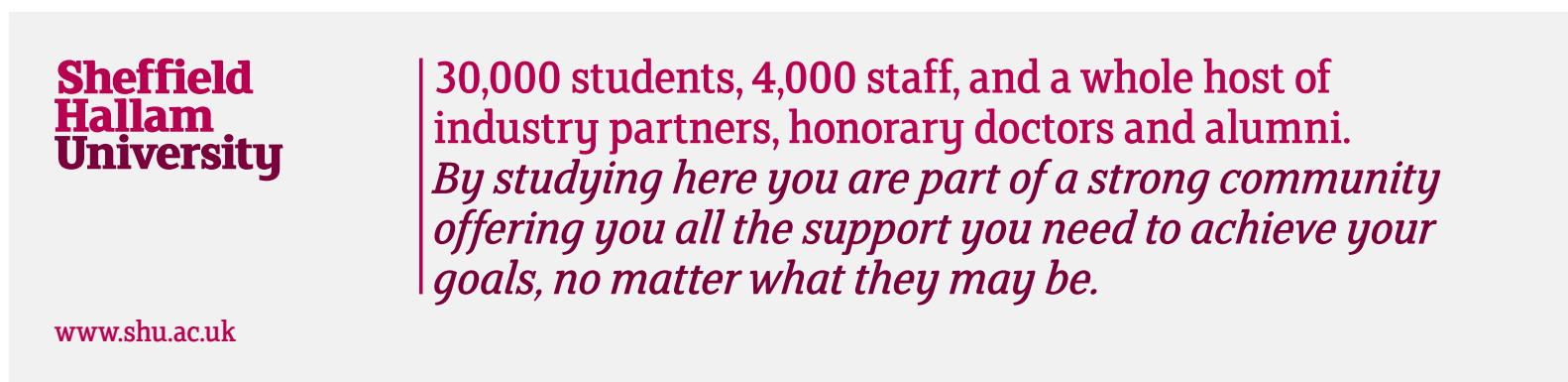
Daryl Wilson
BSc Aerospace Technology
Graduated 1998, now working as a propulsion engineer for Boeing in Dallas.

Whilst completing his degree Daryl worked on placement at British Aerospace in Stevenage for an eight week period.

'Daryl's qualifications were excellent, but it was his understanding of the workplace and knowledge of how things actually operate in the real world that made him stand out from the rest and has allowed him to hit the ground running.'

Walter Burnberg, chief engineer, Boeing, Dallas.

This example is for illustrative purposes only.



Web banners

When creating banners for web, ensure that your message and typography are simple and clear. Avoid excess clutter and complicated visuals.

Due to the narrow format, the logo and typography positioning can be treated slightly differently. A six column grid is used to determine the size of the logo on a landscape document and position the headline copy. However, this is not the only way to use our grid. A grid of multiples of six can be used to set copy on narrow landscape formats where the copy cannot align vertically to the right of the logo. The example banners opposite use a twelve column grid.

For more detail on positioning typography on narrow formats please refer to page 32.

When a banner appears on our own website it's not always necessary to include our logo. In these circumstances the copy is aligned to the edge of the left hand margin.

When a banner appears on our own website it's not always necessary to include our logo. In these circumstances the copy is aligned to the edge of the left hand margin.

**Sheffield
Hallam
University**

Enterprise Challenge 2012
*Translating your business
idea into success.*



Idea 37

All you need is a sentence and you could win £5,000. Search 'Enterprise Challenge' online.



**Sheffield
Hallam
University**

30,000 students, 4,000 staff, and a whole host of industry partners, honorary doctors and alumni. *By studying here you are part of a strong community offering you all the support you need to achieve your goals, no matter what they may be.*

www.shu.ac.uk



Vertical banners

When creating outdoor banners ensure that your visual is impactful and typography is simple and clear. Avoid excess clutter and complicated visuals.

For outdoor banners the logo is half of the width of the communication using the 'H' height to create margins between each.

For more details on how to determine the size and position of the logo, please refer to pages 17–26.

Headline copy on a narrow portrait format is always positioned 4 'H' down from the bottom of the logo and is always ranged left. The copy cannot align vertically to the right of the logo as on other formats so it's aligned to the edge of the left hand margin.

For more details on how to position typography on narrow formats, please refer to page 32.



Legibility box on a portrait format

Legibility box

Example of a portrait cover

To ensure type stands out on full bleed photographs a legibility box is used. There are some simple rules to follow.

The legibility box should only be used on images, not on white, black or tinted colour backgrounds. The box should be set to the width of the document and set to 3/8 of the height of the document on a portrait format. It should always be white.

On portrait formats the legibility box is always 3/8 of the total height of the document.



Legibility box on a landscape format

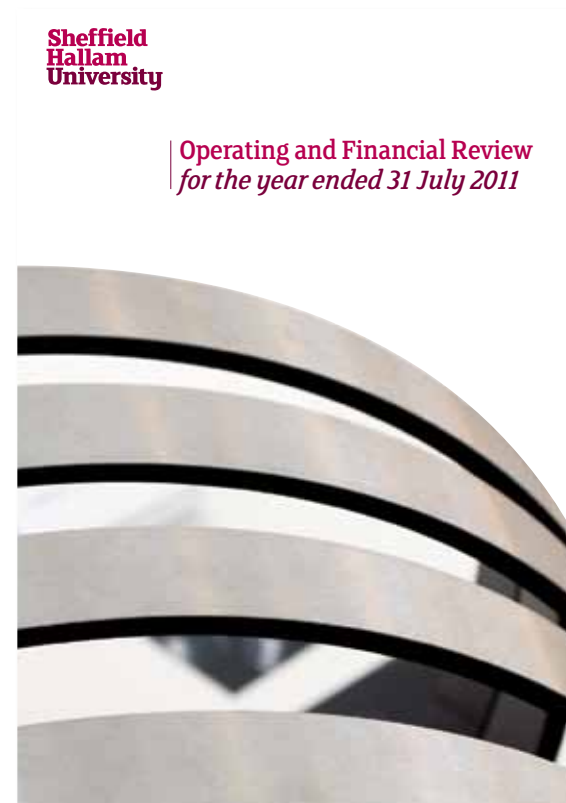
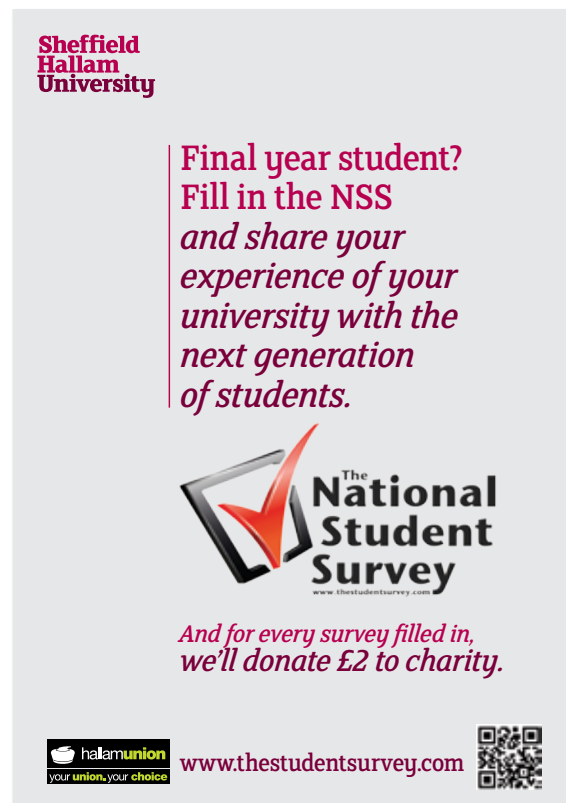
Legibility box

Example of a landscape cover

To ensure type stands out on full bleed photographs a legibility box is used. There are some simple rules to follow.

The legibility box should only be used on images, not on white, black or tinted colour backgrounds. The box should be set to the width of the document and set to 4/8 of the height of the document on a landscape format. It should always be white.

On landscape formats the legibility box is always 4/8 of the total height of the document.



Literature Covers

Literature covers require bespoke ideas and layouts to fit with the overall concept. However, logo size, positioning, grid, colour palette and typefaces are mandatory. Look at the examples here for inspiration.

Covers must include a primary image and headlines as shown. Alternatively, covers can be purely typographic.

In these examples, the text has been set with sizes and positions for a standard A5 and A4 document. With all other document sizes, the type size and logo must be scaled appropriately to retain visual consistency.

For more information on how to position the logo, typography and use colour in our communications please refer to the core elements section on pages 15–42.

Although we value our specialisms very highly, we attach greater value to our University as a whole. We're all part of the same family. *Our approach to brand architecture therefore, reflects that whilst sub-brands are important in their markets, they must also represent the University in a consistent and coherent way.*

Sheffield
Hallam
University

|

Sheffield
Institute
of Arts

- Sheffield
Hallam
University

|

Sheffield
Business
School
- Sheffield
Hallam
University

|

Sport Industry
Research
Centre
- Sheffield
Hallam
University

|

Sheffield
Institute
of Arts
- Sheffield
Hallam
University

|

Centre for
Sports Engineering
Research
- Sheffield
Hallam
University

|

Centre
for Sport and
Exercise Science
- Sheffield
Hallam
University

|

Materials and
Engineering
Research Institute
- Sheffield
Hallam
University

|

Academy
of Sport and
Physical Activity
- Sheffield
Hallam
University

|

Design
Futures

When there are sub-sections within a sub-brand as illustrated opposite, the sub-brand can become a single line positioned below the sub-section.

Please do not create your own sub-brands. All sub-brands must be created by Creative Services.

**Sheffield
Hallam
University** | Academy
of Sport and
Physical Activity

**Sheffield
Hallam
University** | Centre
for Sport and
Exercise Science
Academy of Sport and Physical Activity

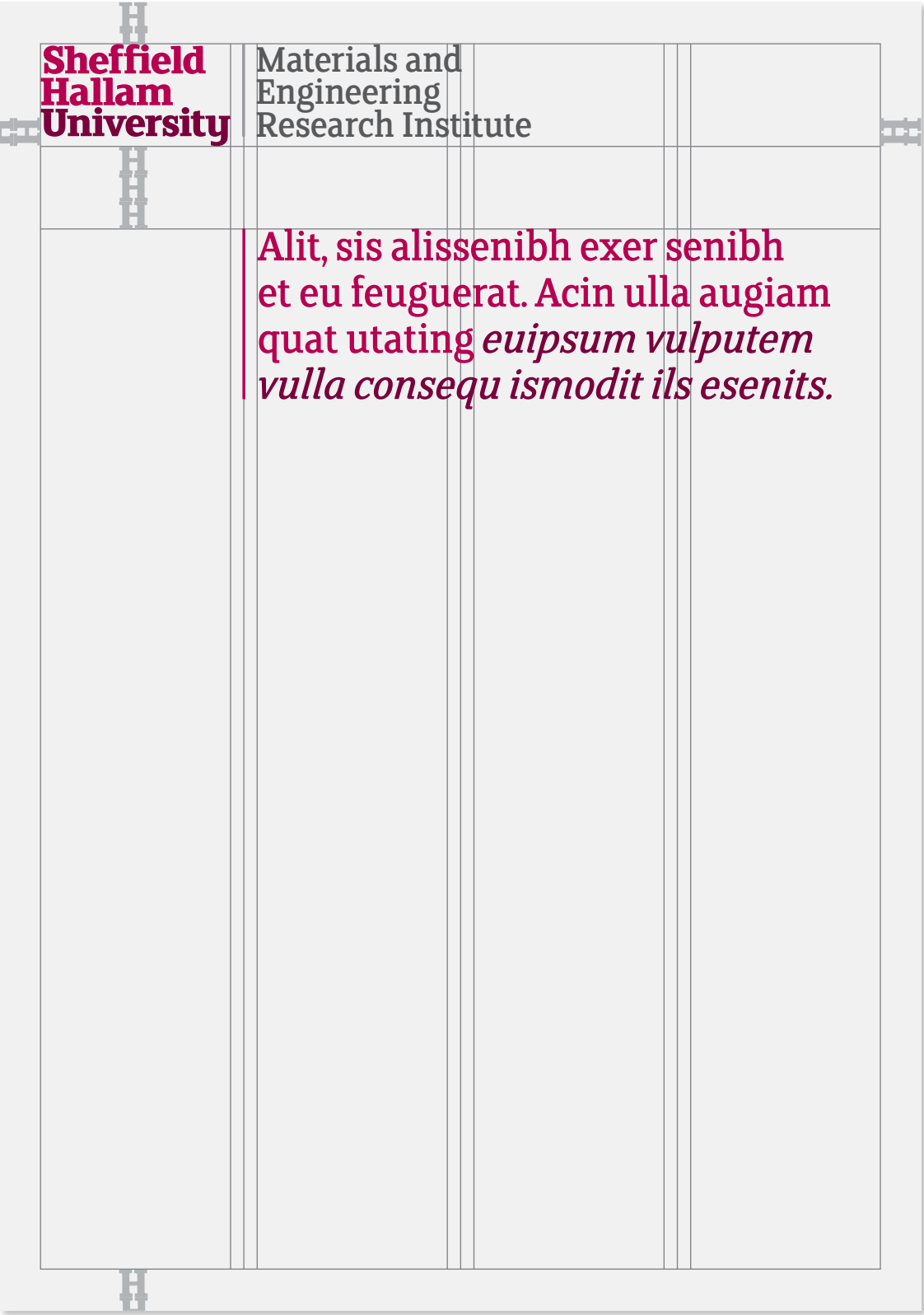
**Sheffield
Hallam
University** | Centre for
Sports Engineering
Research
Academy of Sport and Physical Activity

**Sheffield
Hallam
University** | Sport Industry
Research
Centre
Academy of Sport and Physical Activity

The logo must be positioned in its own clear space, standing apart from other images and/or text. In order to achieve this, the logo must always be surrounded by a minimum clear zone, which is achieved using the letter 'H'. The clear zone helps to ensure the logo is consistently displayed to its best effect.



The distance 'H' represents the minimum clear zone required around the logo



Sub-brand logo positioning

Our logo always comes first, top left. The size and proportion of our logo depends on what you're producing but it must always be positioned using the proportions shown.

For details on how to scale the logo please refer to pages 21–25.

Stationery presentation materials are very important to projecting our unique personality and identity.
These are some templates to use every day.

**Sheffield
Hallam
University**

Firstname Lastname
Address, 1 North Parade
Parsonage Gardens
Manchester M3 2NH

00 Month Year
Reference Number
XYZ123

**Sheffield
Hallam University**
City Campus
Howard Street
Sheffield S1 1WB

T +44 (0)114 225 5555
F +44 (0)114 225 4449
www.shu.ac.uk
enquiries@shu.ac.uk

Our aim is to ensure all stationery items conform to a consistent style using a common layout, colour and typing style.

**Sheffield
Hallam
University**

**Sheffield
Hallam University**
City Campus
Howard Street
Sheffield S1 1WB

T +44 (0)114 225 5555
F +44 (0)114 225 4449
www.shu.ac.uk
enquiries@shu.ac.uk

**Sheffield
Hallam
University**

Firstname Lastname
Qualifications
Job title

Faculty Name (if applicable)
Sheffield Hallam University
City Campus, Howard Street
Sheffield S1 1WB
Telephone +44 (0)114 225 5555
Direct line +44 (0)114 225 xxxx
f.lastname@shu.ac.uk
www.shu.ac.uk

**Sheffield
Hallam
University** | Sheffield
Institute
of Arts

Firstname Lastname
Qualifications
Job title

Faculty Name (if applicable)
Sheffield Hallam University
City Campus, Howard Street
Sheffield S1 1WB
Telephone +44 (0)114 225 5555
Direct line +44 (0)114 225 xxxx
f.lastname@shu.ac.uk
www.shu.ac.uk

Stationery

Stationery items use the logo, our primary colours and may also use the typeface.

The letterhead typing guide file is built to run on Microsoft Word. It incorporates the following elements and features to allow it to be workable within your environment. It must be used in conjunction with the new letterheads. (Supplied as a Word template.)

Word templates are designed to include automated functions to eliminate guesswork and ensure consistency throughout all correspondence items.

Logo

The letterhead typing guide file does not contain a logo as it's already pre-printed onto the letterhead paper.

Sender and recipient address fields

The recipient address area is set up within the main typing area of the template. The sender address is pre-printed onto the letterhead paper.

Fonts

The Clerkenwell font should be used in all marketing communications. Marketing and communications staff and key administrators have it installed on their computer for this purpose. In general, Sheffield Hallam staff are not required to use Clerkenwell for all correspondence. Instead it's recommended that Arial or Times New Roman at a legible point size is used.

Body text

The body text is typed directly into the area highlighted with 'start typing here'.

Size and paper

The letter is set up as A4 portrait.

The background colour for a PowerPoint slide is white. The logo appears in the top left of the page. (Supplied as a PowerPoint template.)

There are two alternative PowerPoint templates, one that uses Clerkenwell and one that doesn't.

All text starts at a distance of 47mm from the top edge of the PowerPoint page. Headlines appear in Pantone 215 and 229. The palette should be used for the logo, all typography and when creating information graphics and icons. Colours should always be used in the specified pairs.

However, if there are multiple sections within your presentation, additional colour pairs can be used to indicate a different section.

A thin stroke is used to complement headlines and introductory paragraphs. In both circumstances, it should always match the lighter of the two colours used in the typography. This is provided and positioned for you in the template.

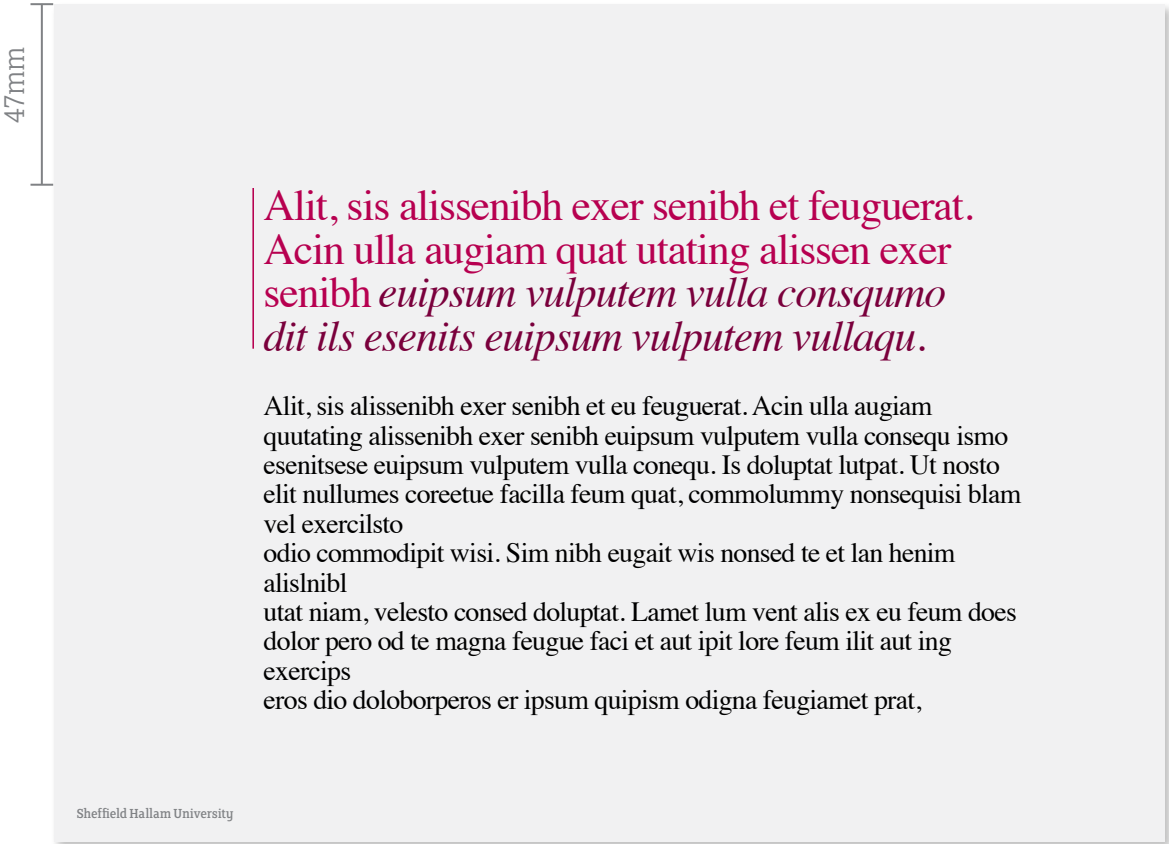
When typography and a full bleed image are required, a legibility box is used.



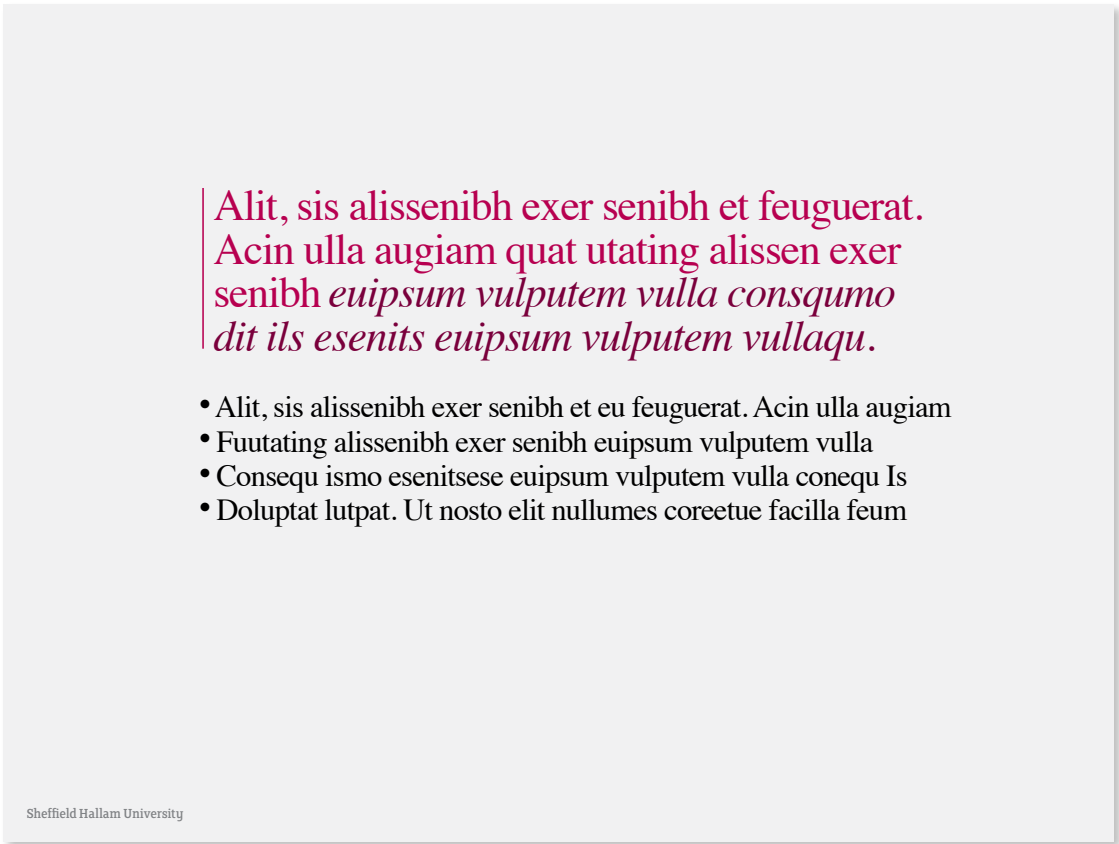
Title slide and divider slide



Title slide and divider slide

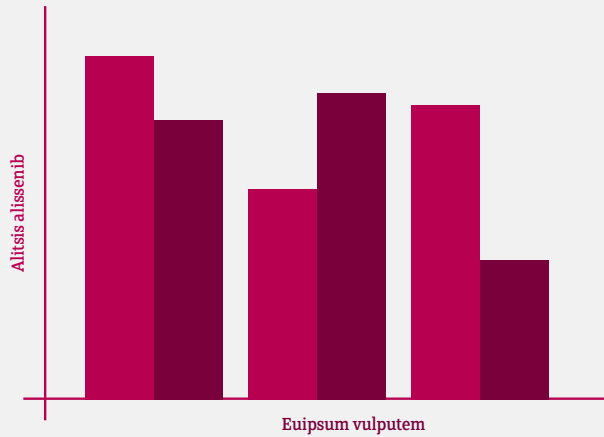


Standard text slide



Standard text slide with bullet points

Alit, sis alissenibh exer senibh et feuguerat. Acin ulla augiam quat utating alissen exer senibh *euipsum vulputem vulla consquomo dit ils esenits euipsum vulputem vullaqu.*



Sheffield Hallam University

Charts

Alit, sis alissenibh exer senibh et feuguerat. Acin ulla augiam quat utating alissen exer senibh *euipsum vulputem vulla consquomo dit ils esenits euipsum vulputem vullaqu.*



Sheffield Hallam University

Multiple images

Alit, sis alissenibh exer senibh et feuguerat. Acin ulla augiam quat utating alissen exer senibh *euipsum vulputem vulla consquomo dit ils esenits euipsum vulputem vullaqu.*



Sheffield Hallam University

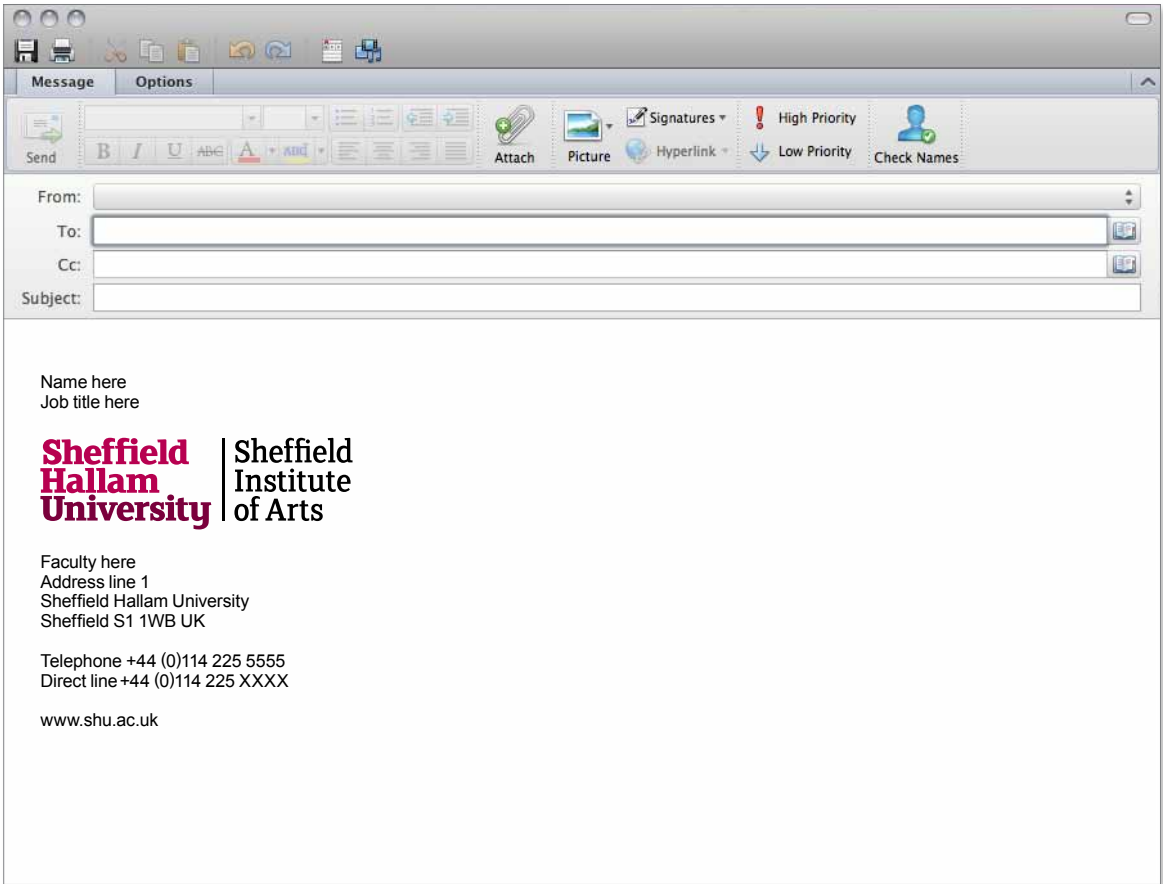
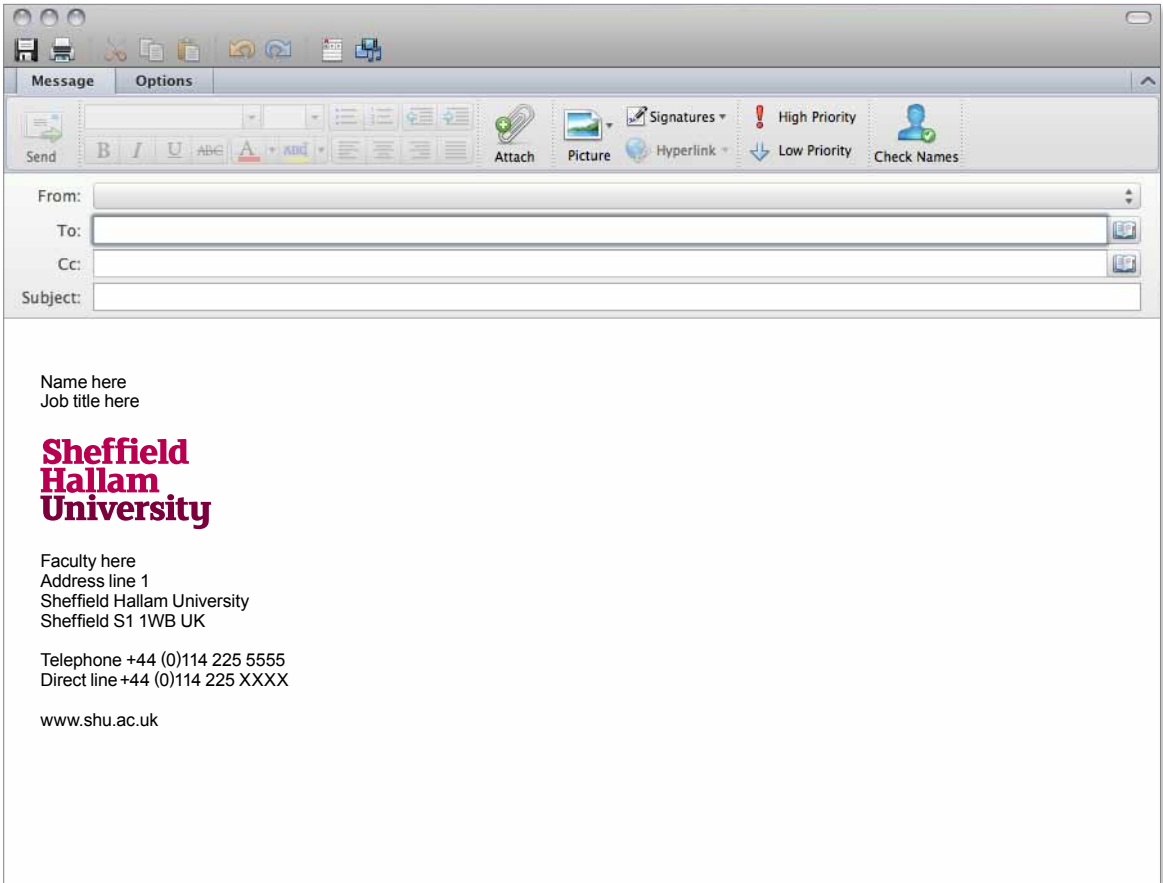
Full bleed imagery and text

Alit, sis alissenibh exer senibh et feuguerat. Acin ulla augiam quat utating alissen exer senibh *euipsum vulputem vulla consquomo dit ils esenits euipsum vulputem vullaqu.*



Full bleed imagery and text

With the prevalence of email communications, consistency in their form and signatures is an important aspect of how we present ourselves to our internal and external audiences.



Advice, support and approval

It's important that our brand is memorable, easy to use and consistently applied. These guidelines are designed to help us create communications that bring the University to life, and will ensure consistency across different media, campaigns and audiences.

Creative Services
creativemarketing@shu.ac.uk

Terri Gibson
Head of Creative Services
terri.gibson@shu.ac.uk
0114 225 2773

Any collateral you intend to produce which is not standard should be submitted for approval prior to print/going live in PDF or GIF format to the marketing directorate.