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Introduction

Brand is reputation. It’s what “they” believe about you.

Humans relate to other humans; it’s in our nature. We want to understand the person across the table from us, not the salt shaker in between. A brand should be a dynamic, living, breathing human interacting at the table, with a personality that’s clear and consistent.

Calvin College takes great pride in the brand it has cultivated since 1876. These brand standards were created to ensure the long-term growth and management of the Calvin College brand for decades to come.
Application

The following standards are the ongoing, active brand authority for Calvin College’s visual identity, approved by our president and the cabinet.

**All communication products must meet the requirements set forth in this manual. Calvin’s office of communications and marketing provides ongoing governance and implementation for these visual standards.** A unified Calvin is a healthy Calvin, and by centralizing our brand identity system we build equity into the whole organization. Consistency, clarity and quality are the primary functions of this document.

All Calvin stakeholders, internally and externally, are expected to operate in accordance with these standards. If you’re representing Calvin College, it’s your responsibility to do so as a part of the team. Here is your playbook.
Brand Identity
Brand identity is the visual representation of an institution, rooted in its brand strategy and personality. Like people, the way a brand looks has very real implications on audience perception and, ultimately, on decision-making.

Symbols are immensely powerful tools. If harnessed properly, symbols become an invaluable institutional asset. Reaching beyond logo, good brand identity is a comprehensive recipe governed by systematic standards. This governance is not meant to be an oppressive control mechanism, but rather a communal tool that ensures the consistency, quality and reputation of Calvin College.
Color Palette

Color is perhaps the strongest driver of emotion and recall among all brand identity components. This often deceptively simple visual asset generates powerful psychological associations and recognition. Calvin’s color palette is anchored by the equity and legacy of its maroon and gold, while bolstered by the newness and energy of its supporting palette. Collectively, our official color palette communicates Calvin’s story of discovery and fearless investigation.

These color standards should be used for all communication products. The primary—or informal—design system encompasses virtually all recruiting and admissions-centric communication and is the front-facing palette for the college. For prestige communications—as with the office of the president—assorted metallic colors may be introduced, and the color ratios detailed here may give way to more prominence of neutral tones and maroon.
Calvin’s two primary colors are maroon and gold, which should be used most prominently in overall ratio on a canvas. Bright red, renew blue and true green are secondary colors, which should be used in minority ratio relative to the primary palette, if at all.

Neutral colors, from black to white, are essential to any brand identity system. These colors allow a canvas to “breathe” and help to highlight and feature the rest of the color palette. Don’t overlook the power of white and black space.

The MIN and MAX percentages to the left indicate the minimum and maximum amount of overall page ratio a single color can occupy, *not* including image real estate. Creative professionals have the flexibility to explore and apply the palette within these parameters.

Always obey the color values provided.

For four-color printing, you will generally use the CMYK color mode and values when commercial or offset printing is the intended printing method. For non-commercial printing—as with color copiers or laserjets—the RGB color mode and values may yield more effective results. For all on-screen mediums, use the RGB or HEX (#) color mode and values.
Typography

An effective brand identity requires consistent typography to help communicate an organization's personality. Calvin's identity system maintains a suite of typefaces for specific application. These typefaces—or their system alternates—must be used in all communication products. Calvin's typeface suite includes:

**CONSTANTIA**
The “Calvin” in our nameplate is a derivative of Constantia and is a mainstay in our identity system. Constantia is a modulated wedge-serif typeface designed primarily for continuous text in both electronic and paper publishing, and it serves as a headline font for Calvin College.

- **Application:** Headlines / Subheads.  
- **System alternate:** None.

**GOTHAM / GOTHAM CONDENSED**
The “College” in our nameplate is a derivative of Gotham and is a workhorse font for our identity system. This versatile and contemporary sans-serif font communicates progress and strength, and Gotham's condensed cousin can be used freely alongside it or as a substitute. Gotham is also the preferred web font.

- **Application:** Headlines / Subheads / Body.  
- **System alternate:** Century Gothic, Arial, Arial Narrow.

**CENTURY SCHOOLBOOK**
Since 1924, Century Schoolbook has become synonymous with readability. It is a family of high-performance serif fonts designed to thrive under adverse conditions, particularly as volume body copy.

- **Application:** Body.  
- **System alternate:** Georgia.

License for these fonts are available by contacting the office of communications and marketing.
**CONSTANTIA**

**tempor inc**

**DOLORE MAGNA A**

Ut enim ad minim ve

AD MINIM VENIAM, QUIS NA

enim ad minim veniam, quis nas

**Available Styles**

- Regular
- Italic
- Bold
- Bold Italic

**Technical**

- **Case**: Sentence
- **Kerning**: Optical
- **Leading**: +8

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**GOTHAM**

**tempor inc**

**DOLORE MAGNA A**

Ut enim ad minim ve

AD MINIM VENIAM, QUIS NA

enim ad minim veniam, quis nas

**Available Styles**

- Light
- Light Italic
- Book
- Book Italic
- Medium
- Medium Italic
- Bold
- BoldItalic
- Black
- BlackItalic

**Technical**

- **Case**: Mixed
- **Kerning**: Optical
- **Leading**: +8

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**CENTURY SCHOOLBOOK**

**tempor inc**

**DOLORE MAGNA A**

Ut enim ad minim ve

AD MINIM VENIAM, QUIS NA

enim ad minim veniam, quis nas

**Available Styles**

- Regular
- Italic
- Bold
- Bold Italic

**Technical**

- **Case**: Sentence
- **Kerning**: Optical
- **Leading**: +8
A brand identity’s cornerstone component is its logo, because it’s the one element that is featured on virtually all communication products. Calvin College’s logo has evolved to reflect our institutional brand personality led by values of discovery, curiosity, investigation and innovation. The logo must be present on every communication product without exception.

As a communicator of the Calvin College brand you are required to be in possession of—and thoroughly understand—the college’s brand strategy document, which anchors all visual and verbal solutions. If you do not have this deliverable, please contact the office of communications and marketing.
Calvin’s symbol is called the *wayfinder*. It is a symbol of exploration and destination. Its design is derived from the historic chevron shape in the college’s official seal. The four outermost corners form a square, paying homage to the institution’s foundational theology that every square inch belongs to God.

Within the wayfinder is the *reflective “c”* symbol, standing for “Calvin College” and forming the semblance of a heart, also tying into the heart-hand element in the institution’s seal.

Calvin’s logotype is called the *nameplate* and includes “Calvin” and “College” set in specific and unchanging typographical styling and placements. The placement of “Calvin” and “College” varies depending on the logo format—the technical details of which are covered later in this document—but they always exist together. “Calvin” is a highly customized type treatment derived from the font Constantia, demonstrating both tradition and progress, while “College” is set in a modified Gotham font.
Logo Arrangements

Calvin’s logo is available in multiple arrangements—vertical and horizontal, and with and without the founding date. While the horizontal arrangement with the date is preferred, all options are equally acceptable, and the decision should be dictated by the product to which it is being applied and the associated content.

The wayfinder and nameplate should not be separated or used independently without approval from the office of communications and marketing.

Never attempt to redraw or typeset our logo. Official files are available by request through the office of communications and marketing.
HORIZONTAL WITH DATE (preferred)

VERTICAL WITH DATE

HORIZONTAL WITHOUT DATE

VERTICAL WITHOUT DATE
Logo Mechanics

Our logo is built with intentional dimensions, ratios and alignment. These intricate mechanics are demonstrated here, showing the variety of spacial relationships that work together to preserve the integrity and quality of the Calvin College logo. Never resize, shift, skew or otherwise deviate from these mechanics.

Never attempt to redraw or typeset our logo. Official files are available by request through the office of communications and marketing.
BRAND IDENTITY STANDARDS

Calvin College

1876

100% K

PMS 7405 C

PMS 7622 C

PMS 7622 C

PMS 200 C

Calvin College
Clear Zone

A clear zone is the protected area around our logo suite—as indicated by the dotted perimeter margin—ensuring that no other design elements (text, shapes, images) interfere with the logo. The size of the clear zone margin is defined by the squared height of the letter “c” in our nameplate.
Minimum Sizing

The use of a properly-sized logo in our communication establishes a unified and professional appearance. Furthermore, reproducing the logo below a minimum size jeopardizes its legibility. Never reproduce Calvin's logo at a size smaller than the minimums provided here.

As a creative professional use your best judgment when applying our logo, seeking to achieve the most desirable balance between the size of the logo, the surrounding content and the available canvas. Simply making the logo bigger is not always the best approach, as a bloated logo relative to its canvas can be as ineffectual as a logo that is too small.

Contact the office of communications and marketing for case-by-case guidance.

Exceptions for especially small items with limited surface area, such as pens, are permitted.
**Print & Digital**

Logo sizing is measured horizontally from the left edge to the right edge of the nameplate. The minimum size for both the horizontal and vertical orientations of the logo for print & digital applications is 1.00" or 72 pixels.
Logo Color Formats

There are a variety of high-use logo color formats derived from Calvin’s color palette detailed on pages eight and nine. While we prefer that you use the full color positive logo over a white background as often as possible, all of these formats are approved as on-brand options.

These color formats are intended for specific uses, depending on the medium, so please consult a design professional if you are unsure of the appropriate application.

All of the logo arrangements in our official suite—horizontal and vertical, with and without the founding date—adopt these same color standards.

While only the horizontal logo arrangement is represented in the color format examples on this spread, the examples apply equally to the vertical arrangement.
BRAND IDENTITY STANDARDS

FULL COLOR POSITIVE (preferred)

1-COLOR POSITIVE

GRAYSCALE POSITIVE

2-COLOR POSITIVE

FULL COLOR INVERSE

INVERSE ON PMS 7622

INVERSE ON PMS 7405

GRAYSCALE INVERSE
Department Logos

A Calvin College education is made possible by 36 academic departments, which offer 127 majors and programs. Our departments and the faculty that further them are vital to our institution, and as such, department-specific logos are available for use in communication products that would benefit from a direct tie to the department.

In the world of brand identity, it’s a reality that internal groups often want their own logos. However, we must all agree as an institution that when Calvin College wins, so do its stakeholders. To that end, we must draw the line on group-specific logos, and that line ends at the department level. Text-based logo lockups with the Calvin College logo are not permitted for majors or other groups.

Note that departments are still encouraged to use the official Calvin College logo in most cases. However, when communication is enhanced by a direct relationship to a department, the department logo is permissible.

All other technical standards apply.

Don’t attempt to typeset department-specific logos. Contact the office of communications and marketing to obtain official files.
Department logos replace the founding date with the name of the department, set in Constantia Bold Italic with the capital letter ascending to the “A”-height as depicted. Use the single-line arrangement until the department name exceeds 20 characters, including spaces, at which point the double-line arrangement should be used.
Endorsement

The endorsement strategy is the predominant method of entity-association with Calvin College for Centers, Institutes and programs. The endorsement strategy maintains the official Calvin College logo, or the Wayfinder, while featuring the entity’s name in a lockup. Programs must use the full signature structure as indicated.

It is important to remember that regardless of the sub-entity, the primary goal of all reputation-building is to increase equity with the parent brand, Calvin College.

Contact the office of communications and marketing to discuss the nature of your entity and whether an endorsement signature is right for you.
**CENTERS & INSTITUTES**

- **CALVIN CENTER FOR INNOVATION IN BUSINESS**
  - "Calvin" in the title

- **HENRY INSTITUTE FOR THE STUDY OF CHRISTIANITY AND POLITICS**
  - Uses an endorsed Calvin descriptor
  - an institute of Calvin College

**PROGRAMS**

- **Calvin College**
  - **K4L KNIGHTS FOR LIFE**
  - **ENTRADA SCHOLARS PROGRAM**
  - **ORIENTATION**
  - **HEALTHY HABITS**
Embedded Identities

Calvin College maintains a set of existing, embedded identities that have built substantial equity and affinity for the college over the years. While these entities are required to abide by these brand identity standards, they are permitted to maintain their existing logo treatments. Examples of embedded identities at Calvin College are Entrada, January Series and the Festival of Faith & Music. That said, we ask all programs to strive for common ground and shared equity with the master brand of Calvin College in every possible way.

Please contact the office of communications and marketing for a complete list of embedded identities and to discuss your program. We are committed to work with all Calvin stakeholders to arrive at the best solution for the institution.
Formal Seals

Calvin College maintains an English and a Latin variant of the official seal, which are used primarily for formal or prestige communications, such as correspondence from the office of the president. The Calvin seals are a proud part of the institution’s heritage, its heart-in-hand symbol dating back to John Calvin’s influence in the 1540s. The seal has undergone a series of refinements over the decades to its present iteration which aligns directly with the college’s logo.

It is important to remember that our seals are not a substitute for the college’s logo, but rather a complement and supplement to the logo suite. Either seal variant is not required to be present on communication materials, whereas the college’s logo must always be present. The logo and the seal may be present together, but placed appropriately as independent elements at the designer’s discretion.

The seals may be set in PMS 7622, neutral tones or as metallic inks.
English Seal
This seal may be set in PMS 7622, in neutral tones from black to white, metallic inks and as inverses on these same inks as background colors.

Latin Seal
This seal may be set in PMS 7622, in neutral tones from black to white, metallic inks and as inverses on these same inks as background colors.
Partnerships

Calvin College often collaborates and creates partnerships with academic institutions and other organizations. When we enter into collaborative relationships, our standard is to maintain at least equal weight as the collaborator logo on communication products. When the communication is Calvin-sponsored, we should have visual predominance (left position) relative to co-branded logos. When the product is not Calvin-sponsored, we submit to the brand standards of the sponsoring organization as long as the standards governing our logo are not violated.

There may be times when collaborator logos have an irregular footprint and are unable to meet the height requirements shown here while maintaining a reasonable size ratio. In these cases, size the collaborator logo so that its total area (width x height) is nearly equal to that of the Calvin logo (see Loyola example).

**Single organization co-branding**

When a single organization is collaborating with a Calvin-sponsored function, use a logo lockup as depicted to the right. This nearly equal size treatment signals that both entities have balanced weighting overall, but that Calvin is the lead in the particular function.

**Multiple organization co-branding**

When multiple organizations are collaborating with a Calvin-sponsored function, we use a multiple logo lockup structure as depicted to the right. No more than three logos may integrate with our lockup arrangement. In cases where more than three entities require mention, please consult with the office of communications and marketing.

Use the Calvin College logo without the founding date when preparing sponsorship lockups.
Pad Printing

Pad printing is a printing process that transfers a 2D image onto a 3D object, like a pen or a mug. This is accomplished using an indirect offset printing process that involves an image being transferred via a silicone pad onto a surface, much like a stamp. Different from commercial offset printing, or even toner copiers, pad printing does not have the capability to render gradients or transparencies. In other words, like a stamp, pad printing transfers 100% of a color only.

Calvin’s official logo requires design modifications to suit pad printing, which is a standard process for many retail items. Use only the Calvin logo options displayed on this spread when pad printing is required.

The logo file for pad printing is available from the office of communications and marketing.
The inverse options shown here do not represent the extent of the allowable background colors. Use discretion and good judgment when selecting product colors from vendor(s), striving to remain as close to on-brand as possible. When inverting the logo on a darker background, use either white or gold as demonstrated.
Photography

An image is worth a thousand words. Imagery, whether illustrative or photographic, is one of the most critical assets in a brand identity system. Human beings relate best to other humans, and photography affords us an opportunity to relate with others while expressing a brand’s ethos and distinctive personality. The right image can make or break a story. To that end, Calvin’s marquee imagery fits into three primary imagery categories, described on the following spreads. Regardless of the style or content of an image, some universal technical standards are required of all photography representing Calvin College:

**UNIVERSAL IMAGE CRITERIA**

- Professional photography only—no cell phones or amateur point-and-click devices
- Natural color—refrain from grayscale, muting, sepia or artificial manipulation
- Never scale an image up past its original resolution.
- Print only high-resolution imagery (300dpi or higher).
- Contact a professional before cropping or editing a photograph.
- Never provide official Calvin College imagery to third-party sources without the consent of the office of communications and marketing.

Calvin College’s office of communications and marketing manages an active archive of current, on-brand photography.
BRAND IDENTITY STANDARDS
Photography: Category #1

EXPLORATION

Calvin’s first category of marquee imagery is highlighted by an individual student, faculty or a group in a larger physical context—typically outdoors embarking on a journey in some form. Subjects are engaging with and wondering about the vastness of creation. There is a clear focus on adventure and the landscape that the individual(s) are interacting with. For this image style, it is preferred to capture the shot with a wide perspective to show expansiveness and feature the surroundings. Subjects shouldn’t be acknowledging the camera, as this isn’t a “posed” approach; rather, it relies on the raw, exploratory, unrefined quality of the moment. Unique angles, like a dog’s-eye view, or interesting lens perspectives, like a fisheye, are acceptable for this category to achieve a sense of motion and activity.

IMAGE CRITERIA

• Individuals or group activity
• Subjects are not acknowledging the camera.
• Discovery, adventure and exploration are the central attitudes of the image style.
• Special emphasis on the surroundings, creation and its expansiveness
• Unique camera angles and lens perspectives are acceptable.
Photography: Category #2

CURIOSITY

This second image category is typified by the individual in their “laboratory” setting, in the broadest sense. That may entail arts, sciences, lifestyle and beyond, so long as the content pertains to the Calvin experience. The subject is quite literally surrounded by their area of investigation—a “beautiful mess” of sorts. The driving concept is to demonstrate the process of investigation, intense study and personal discovery. Brilliant insights emerge from a rigorous process, which is never simple or easy. This category represents a far more staged and curated outcome, while still exhibiting a raw strength and lack of “over-polish.” The subject may or may not acknowledge the camera, but their facial expression and mood must embody fearlessness, confidence, contentment and intelligence.

IMAGE CRITERIA

• Single individual (typically)
• Subjects may or may not acknowledge the camera.
• Investigation, discovery and inquiry are the central attitudes of the image style.
• Additional emphasis on the details of the surroundings in and around the room (the “laboratory”)
• Indoor, artificial, dramatic lighting is most effective, but natural-light staging is possible.

Calvin College’s office of communications and marketing manages an active archive of current, on-brand photography.
Photography: Category #3

MOMENTS

Calvin’s third image category is comprised of group and lifestyle interactions that are highly organic and personal. “Living in the moment” without boundaries is the essence of the style. This style succeeds by showing the subjects (typically students) simply “existing” naturally in a moment or event of great passion or personal interest. There’s no strict staging here, but rather the concept of being present to witness and capture those raw, relatable, interpersonal moments: piggy back rides, campfires, sunsets, group collaboration, laughter and beyond. While running the risk of feeling more like a retail ad than the prior image categories, it will yield powerful outcomes when the magic moments are captured, because this style represents the “idyllic college experience” at Calvin. Students are learning, loving and growing together.

IMAGE CRITERIA

• Groups

• Subjects may or may not acknowledge the camera.

• Positivity, play, personal growth and experience are the central attitudes of the image style.

• The most intimate of the image styles, the shot may draw in close to the subjects, or pull back as needed.

• Natural light, outdoor settings

Calvin College’s office of communications and marketing manages an active archive of current, on-brand photography.
Design System

Brand identity is not all about logo. On the contrary, identity is a system of elements working together intentionally and harmoniously to communicate a visual story. Color, type, imagery, shape, texture and logo must achieve both balance and tension, as well as consistency without monotony.

**Identity not identical.** This is a golden rule of winning design strategies throughout the centuries—affording flexibility for creative expression while using anchoring principles to maintain recognition and memorability for the brand. If the system is too loose, the story begins to erode over time and the identity suffers. If the system is too rigid, the “rubber stamp” model of design becomes tired, constrictive and irritating.

Calvin’s design system operates with defined parameters and requirements while allowing the flexibility to wrap these rules around a limitless array of content types and formats. Always employ a design professional when producing new Calvin College communication and adhere to the following design system and page layout standards at all times.

Remember, as a communicator, your job is to tell the Calvin story both visually and verbally. Don’t produce anything until you clearly understand Calvin’s established brand strategy. Contact the office of communications and marketing for more information.
Design System

SCAFFOLDING (LINEAR)

Calvin's layout begins by “building the scaffolding.” Think of scaffolding as the framing of a house that sets the parameters for the fit-and-finish elements to come.

The scaffolding can take on an infinite number of forms, dictated first by the content requirements of the piece—which is always the first consideration. Content leads design. The page layout is also an important consideration for how you will construct your scaffolding: portrait, landscape, square.

Central to Calvin's identity system is the 33° angle, which the wayfinder in our logo is founded upon. The 33° angle runs both uphill and downhill.

At a minimum, your linear scaffolding must contain the following elements:

1a. One horizontal edge (for portrait or square layouts)
1b. One vertical edge (for landscape layouts)
2. One uphill 33° edge

While these are the minimum requirements, there is virtually no limit to the type of scaffolding a design professional can create, guided of course by content needs and design sensibilities. Note that not every page of a product is required to use scaffolding. There are instances when a photo may flood a page with simple text over it, or an interior page may be intended for text-heavy columns. However, cover pages and high-visibility canvases, like ads, must seek to incorporate as many on-brand visual elements as possible.

Scaffolding edges do not literally mean lines, but rather edges of various types: color field edges, cropped image edges and beyond.
Design System

**SCAFFOLDING (LINEAR + CIRCULAR)**

As a secondary method of creating your page scaffolding, you may introduce circular features or arcs in tandem with the linear arrangements. As with the purely linear variety, the scaffolding can take on an infinite number of forms, dictated first by the content requirements of the piece. **Content leads design.**

At a minimum, your linear + circular scaffolding must contain the following elements:

1a. One horizontal edge (for portrait or square layouts)
1b. One vertical edge (for landscape layouts)
2. One uphill 33° edge
3. One circle, or circular arc edge

While these are the minimum requirements, there is virtually no limit to the type of scaffolding a design professional can create, guided of course by content needs and design sensibilities. Note that not every page of a product is required to use scaffolding. There are instances when a photo may flood a page with simple text over it, or an interior page may be intended for text-heavy columns. However, cover pages and high-visibility canvases, like ads, must seek to incorporate as many on-brand visual elements as possible.

The circular scaffolding is a very effective element for serving as the cropping mechanism for photography.
ex. Minimum scaffolding

ex. Multi-directional scaffolding

ex. Multi-directional scaffolding

ex. Minimum scaffolding (landscape)

ex. Multi-directional scaffolding (landscape)
Design System

IMAGE & COLOR FIELDS

With your scaffolding strategy in place, it’s time to select which geometric compartments will house your image(s) and color fields. In general, strive to feature marquee imagery as prominently as possible and in more central locations on the canvas. After you’ve determined your photography location and boundaries, begin assigning the official primary brand colors to the remaining geometry. Remember, white and black are official colors as well. Refer to the color technicals on page nine for guidance and pay special attention to the minimum and maximum color ratios.

Color blending modes and overlays for photography are invited where appropriate.

As you’re determining your color fields, be cognizant of where your primary text content and the official logo will live and plan accordingly. Remember, the full color positive logo on white is preferred.
Design System

CONTENT

With the primary page architecture in place, you can begin integrating your text and typesetting it for balance and impact. In general, choose a headline with as few characters as possible, and ensure that it’s larger on the page than the accompanying body text. Seek contrast with your color strategy, noting that Calvin’s gold contrasts beautifully with black and maroon. You can use the secondary color palette to accent bits of text that deserve callout attention.

Less is often more—don’t say too much and risk clouding your design.

Calvin’s URL should almost always be present on the canvas.
Since 1876, Calvin College has been preparing students for a lifetime of meaningful discovery and rigorous investigation. We're cultivating hearts and minds to go bravely into the world, and to influence it with love.

Choose Calvin for a deeply transformative experience filled with self-discovery.

CALVIN.EDU
Design System

ACCENTS

As a finishing step, consider aspects of the design that would be enhanced by micro-tuning, such as textures, stylized bullets, secondary colors, supporting vectors, highlighted edges or other flares that provide interest to the design without over-producing it. Again, identity design is not about monotony, so our design standards are not overly restrictive on this point—we extend trust to the design professional to experiment and make choices that they believe authentically bring forth the personality and story of Calvin College.

A campaign may introduce a textural element or series of accents that have an expiration date that ends with the campaign. This is okay. Don’t be afraid to explore within the parameters provided.

Note that accents are not necessarily required to produce an on-brand product.
Since 1876, Calvin College has been preparing students for a lifetime of meaningful discovery and rigorous investigation. We're cultivating hearts and minds to go bravely into the world, and to influence it with love.

Choose Calvin for a deeply transformative experience filled with self-discovery.

ex. Without finishing accents

ex. With finishing accents

WONDER ON

Since 1876, Calvin College has been preparing students for a lifetime of meaningful discovery and rigorous investigation. We're cultivating hearts and minds to go bravely into the world, and to influence it with love.

Choose Calvin for a deeply transformative experience filled with self-discovery.

ex. Without finishing accents

ex. With finishing accents
Questions?

The office of communications and marketing is here to support you in every possible way. No question is a dumb one, and we appreciate you consulting us.

brandsteward@calvin.edu

calvin.edu/offices-services/communications
Glossary

The branding industry uses a unique vocabulary. Refer to this list of terms and their definitions for clarity.
**Brand**
Reputation. The collective set of perceptions, beliefs, values and emotions evoked by an organization.

**Brand Personality**
Human qualities and characteristics that authentically define an organization.

**Design System**
A system of visual elements that unite intentionally to communicate the desired brand personality.

**CMYK**
The color model used for color printing.

**HEX**
Hexidecimal codes are six-character strings that refer to specific RGB colors for web usage.

**Lockup**
Associating, but not merging, two distinct brand assets.

**Logotype**
The custom-rendered letters in a logo, typically the name of the organization.

**Negative Space**
Areas within a layout that are deliberately left free of type, headlines, photos, shapes, etc., to create balance and visual relief.

**PANTONE® (or PMS)**
The registered trademark of PANTONE® Inc., a color-matching system used internationally.

**Positive Logo**
When the logo appears darker in value than its background.

**Negative Logo**
When the logo appears white or lighter in value than its background.

**Pad Printing**
A printing process that transfers a 2D image onto a 3D object, like a pen.

**RGB**
The color model used digitally for on-screen applications.

**Sans-serif**
A typeface with no serifs.

**Seal**
An emblem typically used to represent tradition, history, authority or prestige.

**Serif**
A slight projection finishing off a stroke of a letter in certain typefaces.

**Shade**
Darkening a color by adding black.

**Logo**
The graphic combination of shape, type and color that communicates an organization’s name. Commonly referred to as a logo.

**Spot Color**
A solid PANTONE® color printed in addition to other color(s).

**Symbol**
An associated shape or image paired with a logotype in an organization’s logo.

**Tint**
Lightening a color by adding white.

**Typeface**
The letters, numbers and symbols that comprise a font.

**Scaffolding**
The “framing” of a page layout which sets the parameters for the fit-and-finish visual elements to come.