BRAND IDENTITY STANDARDS

July 2019
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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 University takes great pride in the brand it has cultivated since 1876. These brand identity standards were created to ensure the long-term growth and management of the Calvin University brand for decades to come.
Application

The following standards are the ongoing, active brand authority for Calvin University’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 University, 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 University.
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 university. 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 a more prominent use of neutral tones and maroon.
Calvin’s two primary colors are maroon and gold, which should be used most prominently in the overall ratio on a canvas. Bright red, renew blue, and true green are secondary colors, which should be used in a 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 the 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 University.

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

**GOTHAM / GOTHAM CONDENSED**
The “University” 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.

Licenses for these fonts are available by contacting the office of communications and marketing.
<table>
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<th>CONSTANTIA</th>
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<td>Cond. Bold Italic</td>
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**Technical Specifications**:
- **Case**: Sentence. Kerning: Optical. Leading: +8
- **Case**: Mixed. Kerning: Optical. Leading: +8
- **Case**: Mixed. Kerning: Optical. Leading: +8
- **Case**: Sentence. Kerning: Optical. Leading: +8

**Font Details**:
- **Tempor inc**
- **Dolre Magna**
- **A ut enim ad**
- **Minim ve ad minim veniam, quis na enim ad**
Signature

A brand identity’s cornerstone component is its signature or logo + logotype, because it’s the one element that is featured on virtually all communication products. Calvin University’s signature has evolved to reflect our institutional brand personality, led by values of discovery, curiosity, investigation, and innovation. The signature must be present on every communication product without exception.

As a communicator of the Calvin University brand, you are required to be in possession of—and thoroughly understand—the University’s brand identity 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 logo is called the **wayfinder**. It is a symbol of exploration and destination. Its design is derived from the historic chevron shape in the university’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 with an interior negative shape that forms a “U.” The symbol also forms the semblance of a heart, tying into the heart-in-hand element in the institutional seal.

Calvin’s logotype is called the **nameplate** and includes “Calvin” and “University” set in specific and unchanging placements and typographic styling. The placement of “Calvin” and “University” varies depending on the signature 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 “University” is set in a modified Gotham font.
Signature Arrangements

Calvin’s signature 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 Calvin’s signature. Official files are available by request through the office of communications and marketing.
BRAND IDENTITY STANDARDS

HORIZONTAL WITH DATE (preferred)

VERTICAL WITH DATE

HORIZONTAL WITHOUT DATE

VERTICAL WITHOUT DATE
Signature Mechanics

Our signature (logo + logotype) 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 University signature. Never resize, shift, skew or otherwise deviate from these mechanics.
Clear Zone

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

Clear Zone requirements apply to all signature arrangements and brandmarks, not just the two options represented on this spread.
Minimum Sizing

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

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

There are instances where it is OK to drop “University” in order to maintain legibility. 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
Signature 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 signature for print & digital applications is 1.00 inch or 72 pixels.
Signature Color Formats

There are a variety of high-use signature color formats derived from Calvin's color palette detailed on pages eight and nine. While we prefer that you use the full color positive signature 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 signature arrangements in our official suite—horizontal and vertical, with and without the founding date—adopt these same color standards.

While only the horizontal signature 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)

FULL COLOR POSITIVE ON PMS 7405

ONE-COLOR POSITIVE

FULL COLOR INVERSE

GRAYSCALE POSITIVE

INVERSE ON PMS 202

TWO-COLOR POSITIVE

GRAYSCALE INVERSE
Department Signatures

A Calvin University education is made possible by dozens of academic departments, which offer over 100 majors and programs. Our departments and the faculty that further them are vital to our institution; therefore department-specific signatures 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 signatures (including logos). However, we must all agree as an institution that when Calvin University wins, so do its stakeholders. To that end, we must draw the line on group-specific signatures with custom logos, and that line ends at the department level. Text-based logo and logotype lockups with the Calvin University signature (logo and logotype) are not permitted for majors or other groups.

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

All other technical standards apply.

Don’t attempt to typeset department-specific signatures. Contact the office of communications and marketing to obtain official files.
Department logotypes 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 University for centers, institutes, and programs. The endorsement strategy maintains the official Calvin University signature or logo, while featuring the entity’s name in a lockup. Programs must use the full signature or logo structure as indicated.

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

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” in the title

Uses an endorsed Calvin descriptor

PROGRAMS

Calvin K4L
KNIGHTS FOR LIFE

Calvin ENTRADA
SCHOLARS PROGRAM

Calvin ORIENTATION

Calvin HEALTHY HABITS
Embedded Identities

Calvin University maintains a set of existing, embedded identities that have built substantial equity and affinity for the university over the years. While these entities are required to abide by these brand identity standards, they are permitted to maintain their existing signature (and logo) treatments. Examples of embedded identities at Calvin University are Entrada, January Series, and the Festival of Faith & Writing. That said, we ask all programs to strive for common ground and shared equity with the master brand of Calvin University 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.
BRAND IDENTITY STANDARDS
Formal Seals

Calvin University 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 University’s logo.

It is important to remember that our seals are not a substitute for the University’s logo or signature, but rather a complement and supplement to the signature suite. Either seal variant is not required to be present on communication materials, whereas the University’s signature must always be present. The signature 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 202, neutral tones, or as metallic inks.
English Seal
This seal may be set in PMS 202, 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 202, in neutral tones from black to white, metallic inks, and as inverses on these same inks as background colors.
Partnerships

Calvin University 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 signature on communication products. When the communication is Calvin-sponsored, we should have visual predominance (left position) relative to co-branded signatures. When the product is not Calvin-sponsored, we submit to the brand standards of the sponsoring organization as long as the standards governing our signature are not violated.

There may be times when collaborator signatures 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 signature so that its total area (width x height) is nearly equal to that of the Calvin signature.

**Single organization co-branding**

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

**Custom co-branding**

When multiple organizations are collaborating with a Calvin-sponsored function or the partnership requires a customized solution, please consult with the office of communications and marketing.

Use the Calvin University signature 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 only transfers 100 percent of a color.

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

The signature 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 signature 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 University:

**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 University imagery to third-party sources without the consent of the office of communications and marketing.

Calvin University’s office of communications and marketing manages an active archive of current, on-brand photography.
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) is(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 University’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: piggyback 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 university 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
Design System

Brand identity is not all about logo or signature. 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: afford 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 University 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.
Calvin University admits students of any race, color and national or ethnic origin. This unique, four-year program is immersing students in the fields they love, while uncovering career opportunities and the skills needed to walk successfully into life after graduation.

You've never experienced a college career program quite like this before. Explore the possibilities for your student at calvin.edu/lifework

CALVIN LIFEWORK: OUR STUDENTS BUILD CHARACTER. AND A RESUME.

When you study abroad with Calvin, you won't be on a tourist trip. Calvin professors will be your guide on an adventure to soak in unique experiences, learn in dynamic cultures and locales, and explore God's creation.

A WORLD OF OPTIONS
You can earn course credit learning to sail in Florida, meeting education professionals in Sierra Leone, visiting architectural landmarks in Indonesia, or studying at a university in Spain—the possibilities are nearly endless.

A VALUABLE ASSET
Studying abroad can build your cultural awareness and challenge you to think in new ways. That's why employers love to see international experiences on your resume.

FIT ANY SCHEDULE
Whether you're double majoring or sticking to a single program, you can study abroad and complete your course requirements on time. Most Calvin and Hendricken students love their лет abroad experience.

BY THE NUMBERS
100% of our degrees are ABET Accredited
15 scholarships for off-campus
100% of off-campus industry electives on the Calvin faculty
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 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 degree angle, which the logo in out signature is founded upon. The 33 degree angle runs both uphill and downhill.

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

1. One horizontal edge (for portrait or square layouts)
2. One vertical edge (for landscape layouts)
3. One uphill 33 degree 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 degree 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.
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 signature will live and plan accordingly. Remember, the full color positive signature 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.
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 overproducing 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 University.

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

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

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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.

CMYK
The color model used for color printing.

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

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.

Logo
An associated shape or image paired with a logotype in an organization’s signature.

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

Negative Signature
When the signature appears white or lighter in value than its background.

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

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

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

Positive Signature
When the signature appears darker in value than its background.

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

Sans-serif
A typeface with no serifs.

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

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.

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

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

Symbol
A consistently designed element that communicates/exemplifies an organization’s brand and personality.

Tint
Lightening a color by adding white.

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