Calvin
UNIVERSITY
1876

BRAND IDENTITY STANDARDS

May 2023

Contents

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
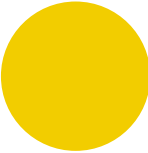
Brand identity is the visual representation of an institution, rooted in its brand strategy and personality. Like people, the way a brand looks has very real implications on audience perception and, ultimately, on decision making.

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:
We are maroon and gold

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 more prominence of neutral tones and maroon.

PRIMARY

CLASSIC MAROON
PANTONE 202 U

● 29	● 140	
● 96	● 34	MIN: 20%
● 76	● 50	MAX: 90%
● 29	# 8C2131	

CLASSIC GOLD
PANTONE 7405 U

● 6	● 243	
● 16	● 205	MIN: 7%
● 100	● 0	MAX: 33%
● 0	# F3CD00	

NEUTRALS

MIN: 10%

MAX: 50%

SECONDARY

BRIGHT RED
PANTONE 200 U

● 16	● 194	
● 100	● 0	MIN: 0%
● 87	● 47	MAX: 10%
● 6	# C2002F	

RENEW BLUE
PANTONE 7458 U

● 55	● 113	
● 16	● 177	MIN: 0%
● 15	● 200	MAX: 10%
● 0	# 71B1C8	

TRUE GREEN
PANTONE 359 U

● 39	● 162	
● 0	● 214	MIN: 0%
● 64	● 131	MAX: 10%
● 0	# A2D683	

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 University.

• <u>Application</u>: Headlines / Subheads. <u>System alternate</u>: 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.

• <u>Application</u>: Headlines / Subheads / Body. <u>System alternate</u>: 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.

• <u>Application</u>: Body. <u>System alternate</u>: Georgia.

CONSTANTIA	GOTHAM	GOTHAM CONDENSED	CENTURY SCHOOLBOOK

tempor inc

DOLRE MAGNA

A ut enim ad

MINIM VE AD MINIM
veniam, quis na enim ad

tempor inc

DOLRE MAGNA

A ut enim ad

MINIM VE AD MINIM
veniam, quis na enim ad

tempor inc

DOLRE MAGNA

A ut enim ad

MINIM VE AD MINIM
veniam, quis na enim ad

tempor inc

DOLRE MAGNA

A ut enim ad

MINIM VE AD MINIM
veniam, quis na enim ad

Technicals

Case: Sentence. Kerning: Optical.
Leading: +8

Available Styles

Regular
Italic
Bold
Bold Italic

Technicals

Case: Mixed. . Kerning: Optical.
Leading: +8

Available Styles

Light	Bold
Light Italic	Bold Italic
Book	Black
Book Italic	Black Italic
Medium	
Medium Italic	

Technicals

Case: Mixed. . Kerning: Optical.
Leading: +8

Available Styles

Cond. Light
Cond. Light Italic
Cond. Book
Cond. Book Italic
Cond. Medium
Cond. Medium Italic
Cond. Bold
Cond. Bold Italic

Technicals

Case: Sentence. Kerning: Optical.
Leading: +8

Available Styles

Regular
Italic
Bold
Bold Italic

Signature

A brand identity's cornerstone component is its signature or logo, because it's the one element that is featured on virtually all communication products. Calvin University'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 University brand you are required to be in possession of   and thoroughly understand   the University'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.

WAYFINDER

Calvin
UNIVERSITY

1876

NAMEPLATE

DATE

Calvin
UNIVERSITY

"WAYFINDER"

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 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.

"NAMEPLATE"

Calvin's logotype is called the *nameplate* and includes "Calvin" and "University" set in specific and unchanging typographical styling and placements. The placement of "Calvin" and "University" 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 "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.

Calvin UNIVERSITY 1876

HORIZONTAL WITH DATE *(preferred)*

Calvin UNIVERSITY 1876

VERTICAL WITH DATE

Calvin UNIVERSITY

HORIZONTAL WITHOUT DATE

Calvin UNIVERSITY

VERTICAL WITHOUT DATE

Signature Mechanics

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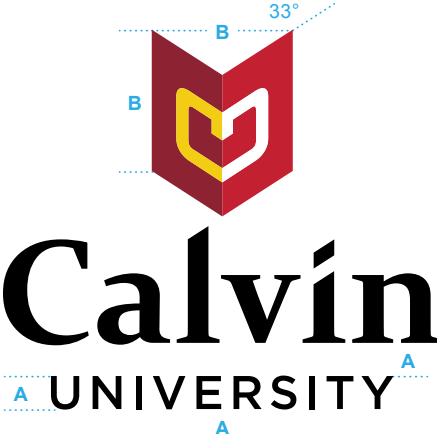
Clear Zone

A clear zone is the protected area around the signature suite   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 our nameplate.

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 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 signature relative to its canvas can be as ineffectual as a signature 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

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" or 72 pixels.

1.00" or 72px (web)

1.00" or 72px (web)

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 logo arrangement is represented in the color format examples on this spread, the examples apply equally to the vertical arrangement.

FULL COLOR POSITIVE *(preferred)*

FULL COLOR INVERSE

1-COLOR POSITIVE

INVERSE ON PMS 202

GRAYSCALE POSITIVE

INVERSE ON PMS 7405

2-COLOR POSITIVE

GRAYSCALE INVERSE

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.

Sub-brand:
Centers, Institutes and Programs

Sub-branding is the method of entity-association with Calvin University for Centers, Institutes and programs. Sub-branding maintains the official Calvin University 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 University.

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

Don't attempt to typeset department-specific logos. Contact the office of communications and marketing to obtain official files.

CENTERS & INSTITUTES

"Calvin" in the title

CALVIN CENTER FOR
INNOVATION IN BUSINESS

*Uses an endorsed
Calvin descriptor*

HENRY INSTITUTE
FOR THE STUDY OF CHRISTIANITY AND POLITICS

an institute of Calvin University

PROGRAMS

Calvin **K4L**
KNIGHTS FOR LIFE

Calvin **ENTRADA**
SCHOLARS PROGRAM

Calvin **ORIENTATION**

Calvin **HEALTHY HABITS**

Sub-brand: Schools and Units

To unify the university's schools and department identity within a school, we have created a system for schools and academic units.

School logos consist of the brand signature with a school identifier in both horizontal and vertical orientations. An academic unit sub-brand consists of the wayfinder logo with a stacked arrangement to the right and is only available in a horizontal format. If you need a department sub-brand in a vertical orientation, see the department signatures on the next page.

Calvin
UNIVERSITY
School of Business

Calvin
UNIVERSITY
School of Business

Don't attempt to typeset department-specific logos. Contact the office of communications and marketing to obtain official files.

SCHOOL OF BUSINESS
MASTER OF BUSINESS ADMINISTRATION
CALVIN UNIVERSITY

SCHOOL OF BUSINESS
MARKETING ANALYTICS AND RESEARCH
CALVIN UNIVERSITY

SCHOOL OF HUMANITIES, ARTS, AND SOCIAL SCIENCES
FILM AND MEDIA PRODUCTION
CALVIN UNIVERSITY

SCHOOL OF EDUCATION
ELEMENTARY EDUCATION
CALVIN UNIVERSITY

SCHOOL OF HEALTH
THERAPEUTIC RECREATION
CALVIN UNIVERSITY

SCHOOL OF STEM
INTEGRATIVE BIOTECHNOLOGY
CALVIN UNIVERSITY

Sub-brand:
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, and as such, department-specific signatures are available for use in horizontal and vertical orientations.

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 University 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.

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 logos. Contact the office of communications and marketing to obtain official files.

SINGLE-LINE ARRANGEMENT

DOUBLE-LINE ARRANGEMENT

Department signatures 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.

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 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.

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.

ANGLED DIVIDER

C

Calvin
UNIVERSITY

C | C

CALVIN
THEOLOGICAL
SEMINARY

VERTICALLY CENTER
CONTENT
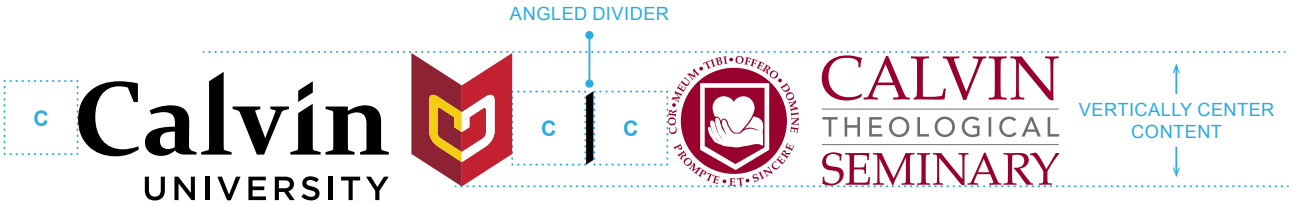
**CUSTOM
CO-BRANDING**

CALVIN PRISON INITIATIVE
CALVIN UNIVERSITY | CALVIN THEOLOGICAL SEMINARY

CALVIN PRISON INITIATIVE
CALVIN UNIVERSITY | CALVIN THEOLOGICAL SEMINARY

35

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

• 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.

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.

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 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. 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 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.

MORE RESEARCH OPPORTUNITIES
INTRODUCING THE SCHOOL OF HEALTH

I AM
#CALVINBOUND

MASTER OF BUSINESS
ADMINISTRATION

HOUSING OPTIONS FOR 3RD YEAR STUDENTS

"I love how the upperclass dorm has a fantastic mix of cultures and beliefs, it's a very well-rounded and inclusive place to be."
—Abigayle Dayton, '23

"KE is the most convenient because it's close to campus, you can walk over and see friends in the dorm, and live in community with one another."
—Dre Davidson, '21

"When you factor in free laundry, wi-fi and utilities are all included, KE is an affordable option."
—Ethan Grey, '21

Living in community is one of the greatest gifts of campus life. After your first two years in the residence halls you have lots of great housing options for your 3rd year.

RETURN TO YOUR COMMUNITY
Many students enjoy the close-knit community life of a traditional residence hall floor and decide to stay on for a 3rd year. Juniors can choose their own roommate and suitemates, and there are paid leadership positions reserved specifically for juniors who wish to have a leadership role in the community.

UPPERCLASS-ONLY RESIDENCE HALL
Upperclass-only Residence Hall: Students who opt for an upperclass-only community enjoy the benefit of living among other upperclass students and expanded visitation hours. Our upperclass community also remains open during Christmas and spring break. Single rooms are available for an additional fee.

KNOLLCREST EAST (KE) APARTMENTS
Students who want to live with 3-4 friends can opt for KE apartments. Each apartment has a kitchen and living room, so students can prepare their own meals and relax in a common space.

PROJECT NEIGHBORHOOD
Students who want to get to know a neighborhood beyond Calvin appreciate the intentional Christian community and service-learning opportunities offered through life in one of our Project Neighborhood houses.

GO BEYOND YOUR LIMITS
calvin.edu

GO BEYOND YOUR PERSPECTIVE
calvin.edu

Diversity Matters
CELEBRATING THE LEGACY OF MICHELLE-LOYD PAIGE

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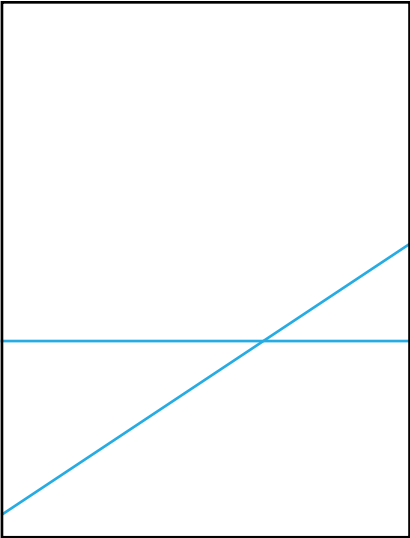
The scaffolding can take on an infinite number of forms, dictated first by the content requirements of the piece—which is always the first consideration. Content leads design. The page layout is also an important consideration for how you will construct your scaffolding: portrait, landscape, square.

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.

<u>At a minimum</u>, your linear scaffolding must contain the following elements:

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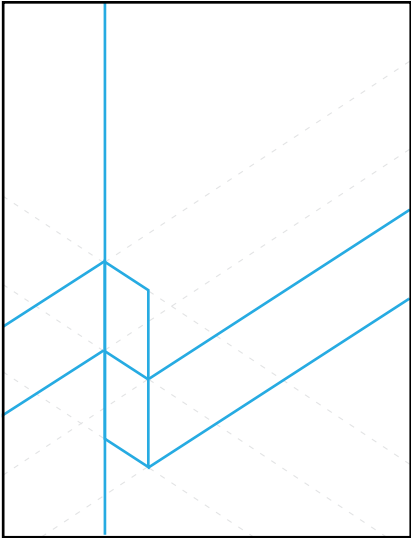- 2. One uphill 33° edge

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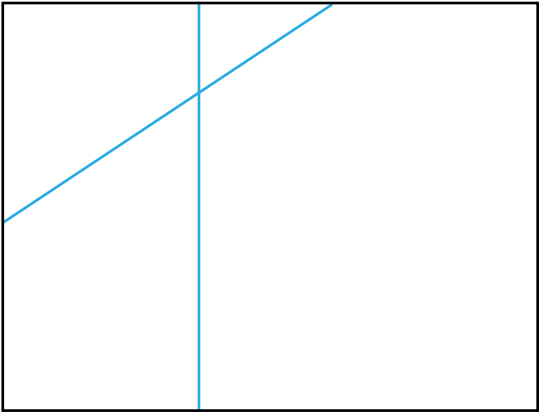
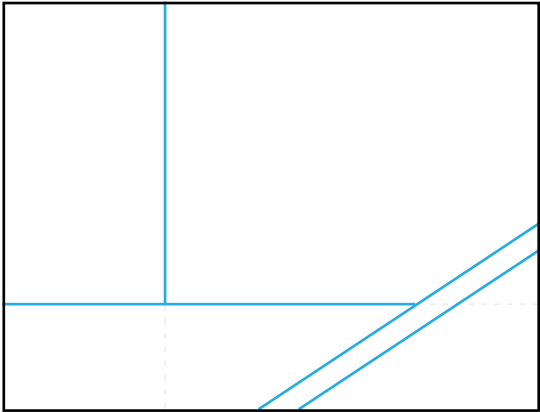Scaffolding edges do not literally mean lines, but rather edges of various types: color field edges, cropped image edges and beyond.

ex. Minimum scaffolding

ex. Multi-directional scaffolding

ex. Multi-directional scaffolding

ex. Minimum scaffolding (landscape)

ex. Multi-directional scaffolding (landscape)

Design System

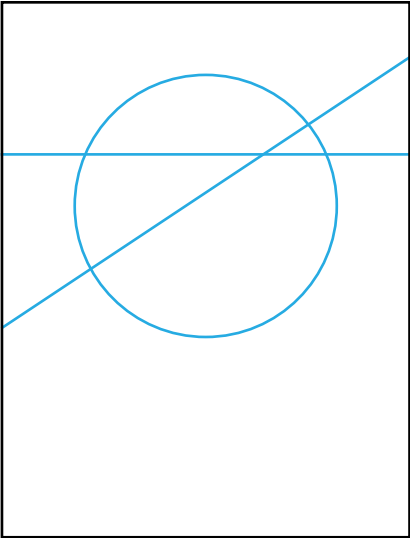# SCAFFOLDING (LINEAR + CIRCULAR)

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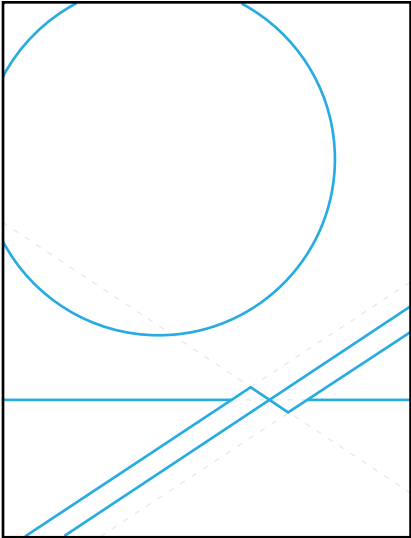
At a minimum, your linear + circular scaffolding must contain the following elements:

1a. One horizontal edge (for portrait or square layouts)

1b. One vertical edge (for landscape layouts)

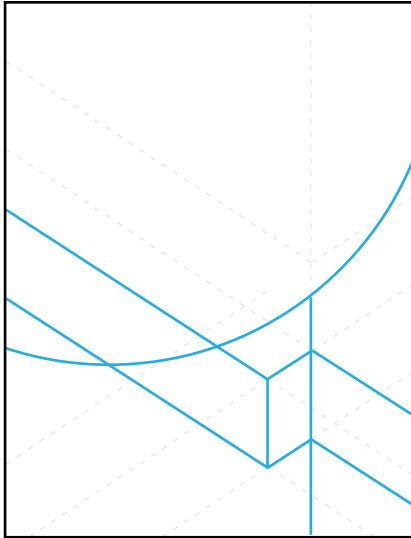2. One uphill 33° edge

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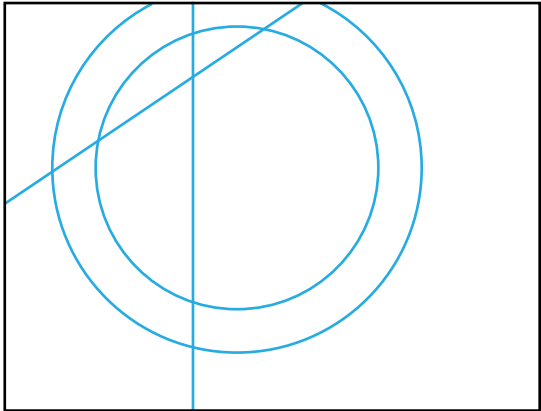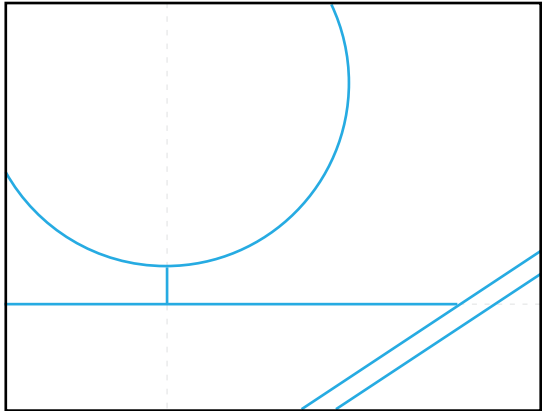
The circular scaffolding is a very effective element for serving as the cropping mechanism for photography.

ex. Minimum scaffolding

ex. Multi-directional scaffolding

ex. Multi-directional scaffolding

ex. Minimum scaffolding (landscape)

ex. Multi-directional scaffolding (landscape)

Design System

IMAGE, COLOR, AND CONTENT

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 and the full color positive logo on white is preferred. Refer to the color technicals for guidance and pay special attention to the minimum and maximum color ratios.

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.

CALVIN UNIVERSITY

GO BEYOND ᗌ THE BOUNDARIES

At Calvin University, you can dream bigger. Think deeper. Aim higher. Our world-class faculty push students to keep asking hard questions and never settle for the status quo. Become part of a university that challenges students to go beyond – as Christ's agents of renewal in the world.

Calvin UNIVERSITY 1876

calvin.edu/go-beyond

GO BEYOND ᗌ YOUR REACH

You've experienced how Calvin University inspires students to think deeply, act justly, and live wholeheartedly. Now, with a growing number of master's degrees and professional development opportunities, you can gain new skills and continue to go beyond—as Christ's agents of renewal in the world.

Calvin UNIVERSITY 1876

Learn more at:
calvin.edu/go-beyond

Meet
PRESIDENT BOER
Learn more in our first Q&A with Calvin's new president
Plus

Calvin Prison Initiative Commencement: Read about this special ceremony that the *Detroit Free Press* called "a first of its kind"

Alumni News & Profiles: From the CIA to a family business—see what other Knights for life are up to

Coach Brian Diemer Retires: Calvin honors our long-time—and much-loved—cross country coach

SPARK
THE CALVIN UNIVERSITY MAGAZINE

calvin.edu/spark

HOW TO AFFORD YOUR FUTURE
100% of families receive aid

Calvin UNIVERSITY

Honors Convocation

Friday, April 28, 2023
7:30 p.m.
Chapel Sanctuary

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 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.

CALVIN **SCHOLARSHIP**

RARE FORM

HOW STORIES CHANGED SCIENTIFIC RESEARCH

BY RACHAEL BAKER AND AMY WILSTERMANN

As a collaborative team, Baker (left) and Wilstermann (right) use their individual areas of expertise to address complex problems from different angles. On a given day, they might be building computational models, pulling clinical data to better understand patient symptoms, or working with zebrafish to understand how changes to mitochondrial proteins lead to hearing loss.

12

Explore pattern

THE ADVENTURE BEGINS

PURSUE EXCELLENCE

→ PROGRAM IS 110 YEARS OLD

→ 98% OF GRADUATES ARE EMPLOYED
OR IN GRAD SCHOOL

Concentric circles

THE WORLD IS OUR
CLASSROOM

→ **Semester programs**
Chicago, Illinois (partner program)
Britain; France; Ghana
Honduras; Peru; Spain

→ **Interim programs**
Sierra Leon
Cambodia
Memphis, Tennessee
China

Diagonal line pattern

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.

BRAND IDENTITY STANDARDS

May 2023