We have the opportunity to build a memorable university.

Our position has been defined. Our tools and resources are ready to use. Now it is up to us to bring it all to life and stay true to the people, programs and services it represents.

As we strive to capture the essence of our university in our everyday work, it is important to stay true to our brand.

We did not choose the words in our university positioning statement by combing through a dictionary. Our language is a natural reflection of what we heard from our people when we asked them what was special and unique about the U of S.

We did not choose a smattering of green blocks in our designs based on our personal taste. Those who have soared over Saskatchewan have surely caught glimpse of the prairie patchwork of greens. Our signature graphic element is the product of our pride in where we come from and who we are.

Each and every piece of our brand has been crafted with care to reinforce our identity. We are responsible for using it consistently in our communications to support the goals of our university.

Our positioning statement says it best: We are a rising team that is building the future. We have a key role to play in ensuring that the U of S is not just a leader of today but also a visionary leader of tomorrow.
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## BRAND IDENTITY

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Our brand and visual identity

At the University of Saskatchewan we have an ambitious goal—we want to be among the most distinguished universities in Canada and the world. To get there, we all have an important role to play.

As marketing and communications professionals, our responsibility in achieving this goal is creating a consistent and professional brand and ensuring all of our materials align both visually and verbally. Everything we produce represents the university to our audience, and each piece either enhances or diminishes our brand.

The U of S Visual Expression Guide clarifies and details the expectations related to our visual identity. Through the correct use of our visual elements, our marketing and communications materials will always genuinely reflect our position—this sincerity is a key ingredient in successful communications.

This guide is not meant to constrain our work but rather to give it purpose and focus. It will ease the process of producing communications and marketing materials, inspire creative use of the brand and encourage a strong, consistent approach to our visual identity.

By using such an approach, we will create a unified brand that will help us attract the best and brightest, from students, staff and faculty to partners, donors and supporters. However, our brand is only as strong as our collective commitment to make it great. We can stand apart from our competition if we stand together.
Our position
In 2010, we created a positioning statement that is credible, relevant and differentiates us in the post-secondary market. Now it is up to us to bring this to life through our visual elements and verbal messaging.

For whom …
Dedicated visionaries who believe innovation is born of collaboration

What we offer …
- Support: we provide freedom and support to push the boundaries of knowledge
- Connections: we reach across disciplines, into our communities and around the globe to build life-changing connections and to think differently about the issues of our time
- Impact: we work together to experiment, to learn and to make ground-breaking discoveries that will change Saskatchewan, Canada and the world

Who we are …
We are a rising team that is building the future

Our personality …
Resourceful, Collaborative, Dynamic

Our ambition …
To be among the most distinguished universities in Canada and the world

We will get there using …
- Our determined spirit
- Our dedicated and flexible support
- Our diverse perspectives
- Our leading-edge understanding of human and other living systems
Who should read this
These guidelines are for anyone who has a hand in creating or using the U of S brand, including both internal staff and external suppliers. Managing and growing a brand is a big job, and we all have responsibility to make sure everything we’re doing is contributing to our brand in a positive way.

Evolution
We don’t yet have all the answers, and the evolution of any brand continues over time. To keep it fresh and creative, we must continually reassess and look for solutions to challenges that come up. Please feel free to give us feedback and suggestions, or ask questions, by contacting us at communications@usask.ca or 306-966-6607.

Icons used throughout this guide

Heads-up
A “heads-up” icon alerts you to important design issues and things to watch out for.

Check this out
Watch for “check this out” icons to point you to more information and to find who to contact.

Rule of thumb
Design tips and points of emphasis are pointed out with thumbs.

Lingo
Definitions are provided to help you talk the designer talk.

Take their word for it
Throughout these guidelines are excerpts from experts. From published books to Wikipedia, you’ll find resources to help gain perspective on our design choices.
Marketing is not limited to maximizing monetary outcomes; rather, it can be defined in broader terms as success that reflects the ability of the marketing exchange to create value for its participants by fulfilling their goals. Thus, in addition to defining value and success using financial benchmarks such as net income, return on investment, and market share, the goal of marketing can be defined by nonmonetary outcomes that include customer satisfaction, technology development, and social welfare.

Value is a strategic concept that captures the utility customers receive from the market exchange. The value of a company’s offering is conveyed though its tactics: its product and service attributes, its price and price incentives, its brand image, communication campaigns, and distribution channels. The goal of marketing, therefore, is to ensure that all tactical aspects of a company’s offering work together to create customer value in a way that benefits the company and its collaborators.

The view of marketing as a process of creating and managing value has important implications for how managers should think about marketing. Because the role of marketing is to create value for the key participants in the marketing exchange—customers, the company, and its collaborators—marketing plays a pivotal role in any organization. Consequently, marketing is not just an activity managed by a company’s marketing department; it spans all departments. As David Packard, the cofounder of Hewlett-Packard, succinctly put it, “Marketing is too important to be left to the marketing department.”
Here is a simple way to think about branding: Brands are like people. It can be helpful to think about the parallels between human beings and brands to understand what our brand encompasses.

The U of S brand was born in 1907 and we’ve nurtured its growth and development ever since, to become the world-class institution we are today.

The U of S brand has a distinctive identity. Our personality is resourceful, collaborative and dynamic. We strive to stay true to these traits and who we aspire to be in the future.

The U of S brand has a reputation—a powerful but equally fragile asset. Through our positioning work we have learned that we are perceived as a leader of tomorrow. We must continue to strengthen our reputation with care as we rise to be among the best.

Our brand should be as sophisticated as the U of S is prestigious. Graphic design plays a vital role in building a sophisticated brand—when it is professionally executed, we are confident; when it conveys a powerful message, we are inspired; when it is true, we are proud. When creating any type of material at the U of S, whether it’s a brochure, a presentation or even an email, be mindful of our brand and be as proud of your work as we are of our university.
A note on design...

The following is an excerpt from:

*Cutting Edge Advertising* by Jim Aitchison

Lee Strasberg’s advice for actors holds true for creative people everywhere: “Neither life nor talent stands still. Standing still leads inevitably to retrogression. The actor does things that he has done before, perhaps more easily, but without the electrifying spark that usually arises in young people when they do their first productions. We then see the terrifying struggle that almost always begins with success, when the actor begins to repeat and to imitate, if not someone else, what is even worse, to imitate himself and thus pay a terrible price in his most important commodity, the very thing that singled him out at the beginning, his talent.”

If creativity is a destructive process, if it means tearing down what has gone before and rebuilding afresh, what better place to start than with ourselves?

**Visual identity:** The visible elements of a brand such as the logos, colours, graphics and photos unified into a systematic whole to aid a company’s recognition, competitor differentiation and internal cohesion.

**Creative:** The concept, strategy, design and artwork used in advertising material to bring the message to the audience; characterized by originality and expressiveness.
Designing for a brand in the post-secondary education market can be arduous. To differentiate externally, designs must be consistent with the university’s positioning statement and brand guidelines. To differentiate internally, within such a large organization with numerous departments, colleges and units vying for their own visual personality, a design must rely on creative solutions that set it apart from the bombardment of daily messages people see, while still staying true to the brand. It’s a delicate dance, and here are the steps:

- **good design**: modern + fresh, strong + meaningful creative, proofed + revised + polished, quality execution
- **branded**: follows guidelines, honest + respectful of the positioning statement, shows our spirit + personality, relevant + credible + different
- **strategic**: suits the client’s need, targeted to intended audience, measurable success to track + perfect for future projects

As designers, hitting this mark of success may involve a compromise between what is being requested and what the brand requires. It cannot be branded and be well designed if it’s not strategic; it cannot be strategic and well designed if it’s not hitting the brand; just as it cannot be branded and strategic if it’s not well designed.

- **Our designs will meet the highest of industry standards.** Every detail will be polished and perfected, every letter of copy will be proofread and correct, and the creative behind the message will be aligned with the visuals in an intriguing and thought-provoking way.

- **Our designs will be effective.** They will successfully serve their intended purpose and reach its intended audience.

- **Our designs will follow these visual identity guidelines and reflect the U of S positioning statement.** Visuals will show our innovative and supportive personality and the correct logo will be displayed clearly and proudly.
The aesthetic-usability effect describes a phenomenon in which people perceive more-aesthetic designs as easier to use that less-aesthetic designs—whether they are or not. The effect has been observed in several experiments, and has significant implications regarding the acceptance, use, and performance of a design.¹

Aesthetics play an important role in the way a design is used. Aesthetic designs are more effective at fostering positive attitudes than unaesthetic designs, and make people more tolerant of design problems. For example, it is common for people to name and develop feelings toward designs that have fostered positive attitudes (e.g., naming a car), and rare for people to do the same with designs that have fostered negative attitudes. Such personal and positive relationships with a design evoke feelings of affection, loyalty, and patience—all significant factors in the long-term usability and overall success of a design. These positive relationships have implications for how effectively people interact with designs. Positive relationships with a design result in an interaction that helps catalyze creative thinking and problem solving. Negative relationships result in an interaction that narrows thinking and stifles creativity. This is especially important in stressful environments, since stress increases fatigue and reduces cognitive performance.²

Always aspire to create aesthetic designs. Aesthetic designs are perceived as easier to use, are more readily accepted and used over time, and promote creative thinking and problem solving. Aesthetic designs also foster positive relationships with people.

¹ The seminal work on the aesthetic-usability effect is “Apparent Usability vs. Inherent Usability: Experimental Analysis on the Determinants of the Apparent Usability” by Masaaki Kurosu and Kaori Kashimura, CHI’95 Conference Companion, 1995, p. 292-293.
elements

Our logo
Graphic elements
Typography
Colour palette
Photography
White space
Our slogan
Our logo is the face of our university, and so we must keep it clean and brush its teeth daily. Dental hygiene is very, very important.

Let us begin with motive. Man’s desire to claim ownership is inherent. Whether this is a result of pride, greed, or hope of immortality is personal. We mark our names on childhood drawings. We develop a signature, unique to each of us, to protect our identity. We carve initials into tree trunks with a heart, hoping to make a union permanent.

The logo is an extension of these acts. It redefines these motives from the individual to the collective.

…

Here is the bad news: A logo is not a magic lantern. It can’t make a bad product successful or save a poorly managed corporation.

This is the good news: A well-designed logo will always help a good product realize its full potential.

Smart design, along with the power of repetition, can make an enormous impact. The logo gives direction and attitude, while the product informs the meaning.
The U of S logo has been in existence for over 100 years. It has evolved considerably since our university was founded in 1907, but people have come to recognize it as a visual symbol of our strong heritage and reputation. This makes it a solid foundation on which to build the credibility of your college, unit, program or service.

1.1 APPROVED VERSIONS

Full colour

Black and white

Alternate

Some designs can take advantage of this alternate version of the logo. A 70 per cent screen lightens the look of the logo to assist with a good use of white space and result in a clean design.

Only use the alternate version on a white background.

1.2 LOGO COLOURS

PANTONE: 349
CMYK: 100 / 0 / 91 / 42
RGB: 0 / 105 / 62
HEXADECIMAL: #00693E

PANTONE: 116
CMYK: 0 / 16 / 100 / 0
RGB: 255 / 203 / 0
HEXADECIMAL: #FFCB00

PANTONE: Black
CMYK: 0 / 0 / 0 / 100
RGB: 0 / 0 / 0
HEXADECIMAL: #000000

PANTONE: White
CMYK: 0 / 0 / 0 / 0
RGB: 255 / 255 / 255
HEXADECIMAL: #FFFFFF

PANTONE: cool grey 11
CMYK: 0 / 0 / 0 / 70
RGB: 77 / 78 / 83
HEXADECIMAL: #4D4E53
1. OUR LOGO

**1.3 OVERSIZE VERSION** An oversize version of the logo is available when placements of the U of S logo will be large and highly visible. This version includes detailed wheat sheaves and etching in the book of knowledge with the Latin phrase *Deo et Patrie* (For God and Country). This oversize version is available in all colour versions.

This version is recommended when:
- placement of the logo exceeds at least 0.75” (1.91cm) in height
- signage, banners and other large material can benefit from this added detail

**1.4 PROTECTED SPACE** The U of S logo must be surrounded by a buffer zone of protected clear space to ensure it is not confused with other logos or identifiers, and that it maintains the greatest visual effect. This space should be equal to or greater than the height of one wheat sheaf within the crest.

**1.5 MINIMUM PRINT SIZE** To preserve the legibility of the U of S logo, it must never be reproduced smaller than 0.125” (0.32cm) in height. Always ensure that the legibility of all elements are maintained.

**1.6 MINIMUM SCREEN SIZE** The resolution of on-screen use demands the minimum size be larger than in print. The logos must be no smaller than 30 pixels tall on-screen.
Follow these restrictions to ensure consistent use of the U of S logo.

- Don’t use old versions
- Don’t use the wordmark without the crest
- Don’t use the crest without the wordmark
- Don’t violate the protected space
- Don’t change the colour of elements
- Don’t use on a background that impairs readability
- Don’t condense, expand, or distort
- Don’t change type-styles
- Don’t add elements or graphic effects

* See page 19 for exceptions.
1.8 SECONDARY LOGOS The secondary logo is for use by any college, department, school, centre, etc. that belongs wholly to the university, is funded by the university and/or reports to the university.

The official primary university logo should also be the first choice when using a logo to represent the U of S. When there is a need to be more specific in the use of a logo, there is a variation of the primary university logo—the secondary logo—that should be used. This approved system specifies a unit, college, department or centre while also maintaining the relationship with the university and its brand.

👍 The same usage rules apply to secondary logos, such as protected space shown in the image to the right.

Download secondary logo files at communications.usask.ca/logo. If you don’t see a secondary logo you need, please contact Marketing and Communications at 306-966-6607 or communications@usask.ca

⚠️ All approved secondary logos will be created and provided by Marketing and Communications in University Relations.

For more information on the regulated use of university logos, please see the U of S Policy on Logo and Secondary Logo Use at policies.usask.ca/policies/operations-and-general-administration/logo-and-secondary-logo-use.php

1.9 SUB-BRANDS Maintaining a consistent brand is key to our success, both as marketing and communications professionals and as a university. With an organization as complex as ours, we know some entities on campus may require a distinct identity that does not use the U of S verbal and visual identity exclusively; however, there are aspects of the U of S brand that can always be incorporated to help keep our impressions consistent for our audiences, and keep our brand strong.

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca to discuss sub-branding opportunities. We can help find a creative solution and help navigate approval systems such as President’s Executive Council and university policy. Logos that have not been approved through this process cannot be used on university materials of any kind.
1. OUR LOGO

1.10 EDWARDS SCHOOL OF BUSINESS LOGO  In 2007, the University of Saskatchewan acknowledged Mr. Edwards’ continued relationship with our business school by transforming the College of Commerce to the N. Murray Edwards School of Business. The following outlines their logo.

Full colour

Black and white

Reverse

Please contact Marketing and Communications at communications@usask.ca or call 306-966-6607 for more information or to obtain official logo files.

Visit edwards.usask.ca for more information about the Edwards School of Business.

1.11 HUSKIES LOGO  The happy huskie has represented our 15 athletic teams, the Huskies, for over 25 years. The following outlines their logo.

Full colour  Black and white  Reverse

If you wish to use the Huskie Athletics logo, complete the form at huskies.usask.ca/logo_usage.php and a Huskie Athletics representative will contact you.

Anything with an official university logo (whether primary or secondary) that is produced on behalf of the university must use the correct, current logo. Due to their own special circumstances and historic foundations, sections 1.11 and 1.12 are exceptions to our Logo and Secondary Logo Use Policy, found at policy.usask.ca.
1.12 LOGO URL SIGNATURE

The combination of the U of S logo and url creates a signature that can be used in the footers of documents, ads, posters, etc. Careful attention has been paid to the design of this signature to create a consistent design that is balanced, visually appealing and clean.

- The stroke between the logo and url is placed one wheat sheaf from each element.
- The stroke is the same width as the i in university, and begins at the top of the logo's crest and ends at the bottom of the logo's wordmark.
- The url is vertically centred to the stroke, creating a space that is equal from the bottom of the logo's crest to the bottom of the stroke, the bottom of the stroke to the bottom of the url, and the top of the url to the top of the stroke.

Throughout this guide, some examples show a “www.” in a url. To comply with trending practices, url's should now be typed without the “www.” as outlined in the signature above.

The url can be customized to any usask.ca url, for example “agbio.usask.ca” for the College of Agriculture and Bioresources.

It is not recommended to use this signature with a secondary logo.

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca to obtain a template containing this logo url signature.
1. OUR LOGO

A) In some circumstances, the shading in the book of knowledge within the crest can be changed to a solid. These special circumstances may include embroidery, embossing, varnish, etc.

B) In some very specific instances it may be appropriate to use the crest alone without the wordmark.

👍 Using the crest alone may be acceptable when it is used in an obvious U of S context, such as a Twitter icon with the words “U of S,” “usask,” or “University of Saskatchewan” appearing next to the crest in the handle name.

⚠️ The main U of S Twitter account, @usask, uses its profile icon with the crest alone on a white background. Other U of S accounts should find an alternate design that still maintains a good use of the visual identity.

Before using the crest alone without the wordmark, please contact Marketing and Communications at communications@usask.ca or 306-966-6607 to review and approve the usage.
Graphic elements are the shiny shoes we wear for fancy times with fancy folks. Thing is, every day is a fancy day and every folk is a fancy folk.

Design is an iterative process that seeks to integrate meaning with form. The best designers work at the intersection of strategic imagination, intuition, design excellence, and experience.

Reducing a complex idea to its visual essence requires skill, focus, patience, and unending discipline. A designer may examine hundreds of ideas before focusing on a final choice. Even after a final idea emerges, testing its viability begins yet another round of exploration. It is an enormous responsibility to design something that in all probability will be reproduced hundreds of thousands, if not millions of times …

Creativity takes many roads. In some offices numerous designers work on the same idea, whereas in other offices each designer might develop a different idea or positioning strategy. Routinely hundreds of sketches are put up on the wall for a group discussion. Each preliminary approach can be a catalyst to a new approach. It is difficult to create a simple form that is bold, memorable, and appropriate because we live in an oversaturated visual environment, making it critical to ensure that the solution is unique and differentiated. In addition, an identity will need to be a workhorse across various media and applications.

The following is an excerpt from:
Designing Brand Identity by Alina Wheeler

Graphic elements are visual features that convey a big idea or a brand attribute—in the case of the U of S they signify our prairie landscape. This design strategy is an effective tactic for large companies with numerous and unrelated divisions, helping bring visual consistency in a subtle and unobtrusive manner.

Sometimes, even a string of blocks can make a difference between a U of S branded design and a generic design.

Graphic elements: Dynamic graphics used to aid recognition and to attract the eye of the viewer. They are a subtle tool to help differentiate ourselves from our competition.

Blocks: We refer to our graphic elements as ‘blocks’; a series of bright green squares representative of our prairie landscape.

Bullet or glyph: A regularly used element consisting of three squares in a shape similar to a pixelated arrow. Used to highlight headlines and other important text.

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for graphic files and templates.
Our signature graphic element is the product of our pride in where we come from and who we are.
2.1 FULL GRAPHIC DEVICE The full graphic device contains two green bars and a collection of green blocks on the left.

2.2 FULL GRAPHIC DEVICE USAGE When using design programs that support the ‘multiply’ effect such as InDesign, Photoshop and Illustrator, place photos behind the top green bar as shown below.

- The ‘multiply’ effect of the green bar creates a distinct look and adds visual interest to the design.
- Placing photos up against or near the top bar as opposed to behind creates an inconsistent use of the device, often appearing as a mistake.

2.3 FULL GRAPHIC DEVICE SIZE When designing for print at regular size, the height of the squares should be equal to a 15pt letter ‘A’ in Myriad Pro Regular font, and the height of the top green bar should be equal to the height of the lower green bar. Scale larger or smaller as appropriate.

2.4 AVOID OLD VARIATIONS Note the mis-sized top green bar and the harsh cut-off of green blocks in the lower green bar. For the most up-to-date files contact Marketing and Communications at communications@usask.ca or 306-966-6607.

- Do not use old variations of the graphic device.
2.5 REAL-LIFE EXAMPLE: “DOG FOOD FOR THOUGHT” AD  This example shows how the device should span across the entire width of the design. The top green bar is set to ‘multiply’ over the photo of the three researchers, whereas the remainder of the device is to be placed on white. This full device is suggested as a footer with the university’s logo url or slogan signature in the bottom right (see 1.10 on page 17).
2.6 FURTHER GRAPHIC ELEMENTS USAGE Beyond the full graphic device, U of S designs can utilize a subtle use of green blocks. Adding them throughout your design can help bring consistency in look and style, and aligning them to your design’s grid can help maintain an orderly, clean design (see White space on page 42).

2.7 REARRANGING THE BLOCKS The blocks can be arranged in different shapes, to be placed in corners and other tight spaces.

2.8 PLACING BLOCKS ON WHITE The blocks are best used on a white background. They were designed to appear as though they are fading into white, to work with a very clean and subtle appearance.

2.9 PLACING BLOCKS ON DARK To maintain the appearance of the blocks fading into the background colour (preferably white), when placing on a dark background, replace the lightest blocks with the darker greens.

- Use the darker blocks only on dark backgrounds, to maintain a clean and subtle appearance.
- Avoid stark contrast of the lighter blocks against a dark background.

2.10 COLOUR OF BLOCKS Because the blocks are representative of Saskatchewan’s prairie landscape and our province’s signature summer greenscapes, use the blocks in their intended green colour palette only (see Colour palette on page 32). If necessary, the blocks can be converted to greyscale.

- Use the blocks in their intended bright green palette.
- If needed, the blocks can be converted to greyscale for black and white printing, or to be used as a subtle pattern or detail in a design that requires more of our graphic elements but has limitations of the bright greens because of a clash in secondary colour, or if the creative suits a classic, elegant greyscale appearance.

- Do not change the colours of the blocks.
2. GRAPHIC ELEMENTS

2.11 BLOCK SIZE  Keep blocks the same size within your design, with the exception of the three-square bullet (see 2.13 below). When designing for print at regular size, the height of the squares should be equal to a 15pt letter ‘A’ in Myriad Pro Regular font, and the height of the top green bar should be equal to the height of the lower green bar. Scale larger or smaller as appropriate.

2.12 OVERSIZE BLOCK SIZE  For the most part, leaving the blocks as outlined in 2.11 is preferred. However, for oversize designs that will be seen from a distance, such as banners and billboards, the blocks will have to be larger to be legible. Use your discretion when enlarging the blocks, but keep in mind the proportions of your text to the blocks and keep both legible.

When designing billboards, keep text large in size and short in wordcount. Myriad Pro Bold upwards of 1000pt for the headline, sizing the blocks to a 600pt letter ‘A’, and the U of S logo at 14” tall is a good rule of thumb for minimum sizes.

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for a billboard InDesign template.

2.13 THREE-SQUARE BULLET/GLYPH  To highlight a headline or other important element of your piece, point a three-square bullet at it.

Size the three-square bullet to the height of your headline, and space one square from the text.

Use an all-white three-square bullet on dark backgrounds to maintain a clean appearance.

Use a solid single colour bullet, the same colour of your text, when text is less than 10pt to ensure legibility of all three blocks.
2.14 REAL-LIFE EXAMPLE: PSA VIDEO  A 30-second video required for a public service announcement in the summer of 2012 was a unique opportunity to utilize our graphic elements in motion.

✓ A subtle use of the square graphic elements were used in the transitions.

✓ A satellite image of Saskatchewan transforming into a full screen design of our graphic elements strengthened the creative symbolism of the green square pattern.

✓ Additional to the creative use of the graphic elements, special attention was paid to clean typography, a creative animated closing with the “us” slogan, and the production value overall being of a high quality and professional standard.

See the full video on the U of S YouTube channel at youtube.com/usask
2.15 REAL-LIFE EXAMPLE: “A DAY IN THE LIFE” AD This advertisement spanned across two pages of a 2012 issue of Maclean’s magazine. The creative concept called for a busier design, but our graphic elements were incorporated successfully despite the full background photo and intricate copy placement.

- A subtle use of the square graphic elements were used in the location identifiers at the end of each dotted line.
- Fading the green square pattern into the upper left corner created both a cleaner, more legible background for the copy and logo, as well as a more identifiable depiction of the graphic elements.

2.16 REAL-LIFE EXAMPLE: CONVOCATION DESIGN A cause for celebration, designs involving convocation have a special use of the square graphic elements turning into confetti.

- Because of the intricacy of the confetti pieces, the convocation program features the design in the upper left with a heavy use of white space. Foil is used for the titling, making for a very clean and elegant design.
- Similar treatments of the confetti are used across all designs for convocation, including ads and the homepage on convocation day.

The convocation confetti design can only be used on convocation related material. Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for more information.
Symbols representing Aboriginal cultures from across Saskatchewan have been developed to help promote Aboriginal initiatives. Use of the Aboriginal symbols should align with the following:

- **Use only for the promotion or communication of Aboriginal initiatives.** Each symbol has special meaning in Aboriginal culture and misuse of the symbols may be interpreted as a sign of disrespect.

- **Use in conjunction with the University of Saskatchewan visual guidelines.** The symbols are not meant to replace our standard visual elements but rather to enhance them in marketing and communications pieces where their use is appropriate.

### Tipi
The tipi is a dwelling for First Nations people. Being nomadic people and always on the move, the tipi was designed for easy transport. Secure, mobile and providing shelter, the tipi symbolized the Good Mother sheltering and protecting her children.

### Inukshuk
An extension of an inuk (a human being), the inukshuk were left as messages fixed in time and space. They may represent personal notes or a grief marking where a loved one perished. They act as markers to indicate people who knew how to survive on the land living in a traditional way.

### Eagle Feather
The eagle feather is a symbol of truth, power and freedom. The dark and light colours represent balance. It is a very high honour to receive an eagle feather, and usually marks a milestone. When one holds the eagle feather, one must speak the truth in a positive way, showing respect at all times.

### Buffalo
The buffalo symbolizes subsistence, strength and the ability to survive. The buffalo is a spiritual animal as it provided many things such as food, clothing, shelter and tools.

### Medicine Wheel
The medicine wheel contains four quadrants of life each representing a certain aspect of holistic make-up: intellectual, spiritual, physical and emotional self. The four colours represent the four directions: red, yellow, white and blue (or black, green or darker colours depending on the Aboriginal group). Four is a very significant number in Aboriginal culture.

### Red River Cart
The primary means of travel and transportation of goods for Métis people, the Red River cart has become synonymous with the Métis.
2. GRAPHIC ELEMENTS

These symbols are designed from light, shadow and negative space. Thus, the symbols must be white and placed on a shaded background.

A seamless pattern of the symbols has been developed to help you easily incorporate the design into a faded background, as seen on page 28.

It is not necessary for all symbols to be visible in your designs, as long as there are enough of them to widely represent Saskatchewan’s Aboriginal cultures. Fading the symbols gradually to white helps reinforce the concept that there are numerous symbols and cultures illustrated.

Do not place on a busy background, as it will interfere with the negative space in the symbols.

Do not change the colours of the symbols.

2.18 REAL-LIFE EXAMPLE: ABORIGINAL DAY AD  This ad was used in a Maclean’s magazine feature for National Aboriginal Day. The overall design follows U of S visual standards, with the Aboriginal symbols placed in the background of the footer in a subtle manner.

Additional to the use of the graphic elements, special attention was paid to clean typography and great photography from the 2013 U of S Graduation Powwow.

The logo signature in the bottom left was customized to direct traffic to aboriginal.usask.ca

A university for all people

The University of Saskatchewan is special because of its people. The different cultures that intersect on our campuses enrich our community and create an inclusive environment that benefits us all.

We have one of the largest Aboriginal student populations in Canada and we’re making great strides to ensure we’re doing all we can to help our students reach their full potential.

From our long-standing Indian Teacher Education Program to the welcoming space in the Aboriginal Students’ Centre, the U of S has a strong history of connecting with Aboriginal communities.

As we continue to grow in this area, we will create opportunities for more Aboriginal students to shape our community, our country and our world.

Download easy to use Word and PowerPoint templates at communications.usask.ca

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for InDesign templates and graphic files.
Typography is the snappiest dresser. Her garb is always pertinent to the soiree, with every crease creased and fluff fluffed.

The typographer’s one essential task is to interpret and communicate the text. Its tone, its tempo, its logical structure, its physical size, all determine the possibilities of its typographic form. The typographer is to the text as the theatrical director is to the script or the musician is to the score.

A novel often purports to be a seamless river of words from beginning to end, or a series of unnamed scenes. Research papers, textbooks, cookbooks and other works of nonfiction rarely look so smooth. They are often layered with chapter heads, section heads, subheads, block quotations, footnotes, endnotes, lists and illustrative examples. Such features may be obscure in the manuscript, even if they are clear in the author’s mind. For the sake of the reader, each requires its own typographic identity and form. Every layer and level of the text must be consistent, distinct, yet (usually) harmonious in form.

The first task of the typographer is therefore to read and understand the text; the second task is to analyze and map it. Only then can typographic interpretation begin.

If the text has many layers or sections, it may need not only heads and subheads but running heads as well, reappearing on every page or two-page spread, to remind readers which intellectual neighborhood they happen to be visiting.

The typographer must analyze and reveal the inner order of the text, as a musician must reveal the inner order of the music he performs. But the reader, like the listener, should in retrospect be able to close her eyes and see what lies inside the words she has been reading. The typographic performance must reveal, not replace, the inner composition. Typographers, like other artists and craftsmen—musicians, composers and authors as well—must as a rule do their work and disappear.

Avid widows and orphans. A widow is a short line or single word at the end of a paragraph. An orphan is a word or short line at the beginning or end of a column.

Leading: The space between lines of type.
Kerning: The adjustment of space between pairs of letters.
Tracking: Adjusting the overall spacing between characters.

Refer to the Editorial Style Guide for many of the university’s preferred style and layout preferences in type, grammar, spelling, etc. Visit communications.usask.ca/editorial
3.1 PREFERRED TYPEFACE: MYRIAD PRO  We strive to make our pieces comfortable to read for our target audiences by choosing clean and precise fonts. The main font for U of S material is Myriad Pro. There are varying weights to choose from to suit your design, such as light, semi bold and black. These can be used effectively to emphasize a point within a body of text or to fit within the tight spaces of a small ad.

The recommended weights of Myriad Pro are light, regular and bold. Light can highlight short copy set to a large font size, while bold is more suitable for headlines.

The SemiCondensed and Condensed versions should be used sparingly. They are suitable in circumstances such as tables, graphs and fineprint, but are not suitable for regular copy.

To use Myriad Pro, you must obtain a copy of the font that complies with Adobe Systems Incorporated font licensing. The font is included in the Adobe Creative Suite software packages, or can be purchased online at various font retailers, such as myfonts.com/fonts/adobe/myriad

3.2 SUPPORTING TYPEFACE: MINION PRO  Longer documents that require increased reading such as newspapers, magazine articles and books can utilize the serif font Minion Pro.

3.3 WEB TYPEFACE: OPEN SANS  To comply with web standards but still maintain the look and style of Myriad Pro, programmers and web designers can use the Google web font Open Sans.

To download Open Sans, visit google.com/webfonts
3. TYPOGRAPHY

3.4 ALTERNATE TYPEFACE: CALIBRI/ARIAL  Although Myriad Pro should be used for all high-end reputational publications with major profile and exposure among external audiences, it is not necessary for all employees to purchase. In the case of Word documents, PowerPoint presentations and email, the preinstalled sans serif font Calibri may be substituted. The font family Arial is also an acceptable alternative.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

3.6 KEEP YOUR TEXT LEGIBLE  At all times, maintain a clean and legible use of text. Keep font sizes for body text at around 9pt, fine print can be smaller but preferably no smaller than 6pt, and keep a strong weight and contrasting colour on darker backgrounds (see page 34 for more colour information).

A 9.5pt font is great for regular copy.

For reverse type, use a thicker weight to keep text nice and legible.
Avoid using a light font for reverse type, as it is more difficult to both read and print.

A 6pt font is about as small as you’d want to go for fine print.

3.7 HANG THOSE INDENTS  For bulleted or numbered lists, use hanging indents to keep the text nicely aligned.
- Notice how the text on the second line is aligned with the text on the first line.
- The second line does not push back to align itself with the bullet.
- Keep the bullet at a distance from the text that is not too far nor too cramped. In this case, the hanging indent is set to 0.125”.

3.5 COMBINING WEIGHTS  An effective technique for headlines and wordmarks is to match a heavy weight of Myriad Pro with a lighter one, in a place that makes sense for the copy.

3.8 CREATIVE TYPEFACES  You can, in special cases, use fonts other than the preferred if your design calls for it. Maintain use of the preferred fonts for the majority of your design to stay within the university’s visual identity, but use a creative font for headlines or other features that suits your audience and tactic.

3.9 REAL-LIFE EXAMPLE: LEGACY OF LEADERSHIP  The Legacy of Leadership material for former president Peter MacKinnon’s farewell in June 2012 required a very elegant and classy look, and utilized a font other than Myriad Pro to do so.

- A wordmark was created to ensure consistency across all Legacy of Leadership material, using the script font Bickham Script Pro.
- The university’s logo was blind embossed on a high-end paper stock to finish off the elegant design.
3.10 REAL-LIFE EXAMPLE: GENERAL BROCHURE

The U of S general brochure, redesigned in 2012, provides many examples of our visual identity in action. With its multi-page format, simply placing the text in the same layout on each page would’ve risked a boring and generic design. Instead, a variance in layout throughout the brochure with a smart use of clean typography provides for an easy and more entertaining read.

- As opposed to bleeding the ink off the page, an even white border was maintained around each two-page spread. This effect created a consistent detail throughout the book, to bring harmony despite its multi-page format with varying layouts.

- The first two-page spread (top image) kept a very clean inside front cover. The placement of the “us” slogan is flush-right to the inner margin, and across from the dominant element in the adjacent photo (the student’s leg) to anchor it for a balanced look. Reader comprehension is key so the photo was manipulated and the overlying text was bolded for maximum readability.

- The “by the numbers” page (middle image) required a busy layout by nature, but a balance was struck through a consistent and orderly layout. Each photo is placed the same distance apart vertically and horizontally, creating an orderly grid. The portions of copy are laid out consistently with the highlighted numbers adding interest and calling attention to the text. Each portion of text is also distributed evenly between one another on each page.

- The remainder of the brochure maintained the same layout for three more spreads. A large photo was placed on the right, with the copy centred vertically on the left. The headline is a light grey Myriad Light set at a large size, with a stroke matching in colour and weight placed evenly above and below the copy.

- Where possible, subtle cues were taken from the photo to help aid the clean layout. For example, the horizon line on the aerial photo seen here was positioned at the same level as the body copy on the left, balancing the overall look of the page.
Have you ever considered the importance of color in branding? Coke is red. UPS is brown. IBM is blue. These corporations understand the proper use of color is vital to creating a positive image among consumers. Furthermore, color plays a huge role in memory recall. It stimulates all the senses, instantly conveying a message like no other communication method.

Choosing the right dominant color for your brand is crucial. This color should appear on all your promotional materials, including your logo and product packaging. As much as possible, the color you choose should set you apart, work with your industry and image, and tie to your brand promise. It should also take into account color psychology, which is fairly complex. Colors can mean different things depending on the culture, situation and industry. However, in U.S. advertising at least, studies suggest some universal meanings.

... 

**Green:** In general, green connotes health, freshness and serenity. However, green's meaning varies with its many shades. Deeper greens are associated with wealth or prestige, while light greens are calming.

... 

(Colors) can be categorized into two basic categories: warm and cold. In general, warm colors, like red and yellow, send an outgoing, energetic message, while cool colors, like blue, are calmer and more reserved. However, brightening a cool color increases its vibrancy and reduces its reserve.

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The following is an excerpt from:
Entrepreneur.com, “Your Brand’s True Colors” by John Williams
entrepreneur.com/article/175428

There are more green-sensitive cone cell photoreceptors in the retina than for the other colours, which means the human eye sees more green(s) than any other colour.

“Color increases brand recognition by up to 80 per cent.”
- University of Loyola, Maryland study

**Hue:** The colour (blue, green, red, purple, etc.).

**Saturation:** How vibrant or dull a colour is.

**Value:** How light or dark a colour is (low value is dark, high value is light).

**Shades:** Darker value of a hue, caused by adding black.

**Tints:** Lighter value of a hue, caused by adding white.

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**Shades:** Darker value of a hue, caused by adding black.

**Tints:** Lighter value of a hue, caused by adding white.
4. COLOUR PALETTE

4.1 GREEN COLOUR PALETTE  Next to our logo, colour is the most recognizable element of our visual system. Consistent use of colour will strengthen people’s recollection of the U of S visual elements. The U of S primary colour palette contains varying shades of green, which are representative of our vast prairie landscape. Here is a selection of the main greens, though some fluctuation is acceptable as long as the same family of green is maintained.

PANTONE:
- coated 364 C
- uncoated 370 U
  - CMYK: 65 / 0 / 100 / 42
  - CMYK: 65 / 118 / 48
  - RGB: 154 / 155 / 114
  - HEXADECIMAL: #9A9B9D

PANTONE:
- coated 367 C
- uncoated 390 U
  - CMYK: 45 / 0 / 100 / 24
  - CMYK: 50 / 119 / 184 / 0
  - RGB: 117 / 77 / 65
  - HEXADECIMAL: #719500

PANTONE:
- coated 376 C
- uncoated 382 U
  - CMYK: 42 / 0 / 100 / 29
  - CMYK: 45 / 190 / 214 / 0
  - RGB: 113 / 149 / 0
  - HEXADECIMAL: #719500

PANTONE:
- coated 585 C
- uncoated 585 U
  - CMYK: 11 / 0 / 66 / 2
  - CMYK: 29 / 189 / 189 / 0
  - RGB: 219 / 223 / 114
  - HEXADECIMAL: #DBDF72

PANTONE:
- coated 587 C
- uncoated 587 U
  - CMYK: 5 / 0 / 40 / 0
  - CMYK: 228 / 229 / 151
  - RGB: 228 / 229 / 151
  - HEXADECIMAL: #E4E597

PANTONE:
- coated 364 C
- uncoated 370 U
  - CMYK: 65 / 0 / 100 / 42
  - CMYK: 65 / 118 / 48
  - RGB: 154 / 155 / 114
  - HEXADECIMAL: #9A9B9D

For best colour results, match the colour code most appropriate to your process and needs. For example, if you’re working in Microsoft Word or the web use the RGB or Hexidecimal values; when printing digitally use the CMYK values; when printing single colours on a press on an uncoated paper stock use the uncoated pantone value, etc. Please note that colour may fluctuate depending on monitor calibration, printer, paper stock, etc. Whenever possible, use the Pantone Matching System (PMS) and match to a swatch book.

4.2 GREY COLOUR PALETTE  To complement our use of clean whites, grey can be used as a means of creating an elegant look for our designs and maintaining the clean, professional look we strive for. Where pure black can be seen as harsh, a grey can lighten the look of a design in a complementary way to our greens and whites.

PANTONE:
- cool grey 11
  - CMYK: 0 / 0 / 0 / 70
  - RGB: 77 / 78 / 83
  - HEXADECIMAL: #4D4E53

PANTONE:
- cool grey 7
  - CMYK: 0 / 0 / 0 / 50
  - RGB: 154 / 155 / 157
  - HEXADECIMAL: #9A9B9D

PANTONE:
- cool grey 4
  - CMYK: 0 / 0 / 0 / 30
  - RGB: 189 / 189 / 189
  - HEXADECIMAL: #D6D6D4

PANTONE:
- cool grey 2
  - CMYK: 0 / 0 / 0 / 15
  - RGB: 214 / 214 / 212
  - HEXADECIMAL: #D6D6D4

For best colour results, match the colour code most appropriate to your process and needs. For example, if you’re working in Microsoft Word or the web use the RGB or Hexidecimal values; when printing digitally use the CMYK values; when printing single colours on a press on an uncoated paper stock use the uncoated pantone value, etc. Please note that colour may fluctuate depending on monitor calibration, printer, paper stock, etc. Whenever possible, use the Pantone Matching System (PMS) and match to a swatch book.
4. COLOUR PALETTE

4.3 MAINTAIN LEGIBLE COLOUR CONTRAST Use colours for type that have adequate contrast to the background or photograph.

On a solid green background such as this, keep your text bold and white to maintain maximum legibility.

Using a low contrast font colour with a thin weight and small font size makes for a very hard to read text.

On a solid green background such as this, keep your text bold and white to maintain maximum legibility.

Using a low contrast font colour with a thin weight and small font size makes for a very hard to read text.

4.5 KEEP IT CLEAN The purpose of the grey palette is to complement the use of white backgrounds and maintain our signature clean look. Thus, use the grey palette on white backgrounds only.

Grey type on green backgrounds is not as clean as solid white.

But grey type on white backgrounds is awesome.

4.6 SWEET, SWEET MULTIPLY Design programs that support the ‘multiply’ effect such as InDesign, Photoshop and Illustrator create a helpful technique in changing a low contrast background to a more legible one. Text can also be set to multiply over a light photo or texture for easier legibility.

A straight white to dark gradient is a dirty old trick.

Instead, be creative with gradients and remember subtlety is key in creating a clean gradient design.

4.7 DIRTY, DIRTY GRADIENTS Avoid the use of a harsh gradient background. A dark to white gradient will rarely work as effectively as leaving your design clean and white, or simply using a solid-coloured background. If you are going to use a gradient, maintain a subtle colour transition.

This photo doesn’t have enough contrast.

But adding a green box set to ‘multiply’ helps. It maintains the texture of the photo, and adds our green palette.

Fine, be subtle. You creative designer, you
4.8 REAL-LIFE EXAMPLE: REPORT TO THE COMMUNITY

A large ad placement in newspapers throughout Saskatchewan, the 2012 Report to the Community used many of the visual identity greens with plenty of white.

- A subtle combination of green squares and gradient was created in the header, setting off an attention grabbing start to the ad.
- Different shades of the green palette were utilized in headlines and charts to highlight certain words and help differentiate sections of the charts. While using contrasting colours would have also highlighted different areas of the charts, the strong use of the green colour palette solidified the presence of the university and helped ingrain the visual identity for the broad audience that was the general public of Saskatchewan.

See more of the Report to the Community at usask.ca/gettoknowus

4.9 REAL-LIFE EXAMPLE: “US” BILLBOARDS

Placed within the same block, these billboards dominated downtown Saskatoon in June 2012.

- Because of the rich colours of the photos in this series, a dark green set to multiply over the photos provided a harmonious transition in all four designs. A glow was added behind the green “us” word for legibility.
- Green squares were included in the design to reinforce the brand along the bottom of each billboard, with just a hint of the photo underneath.
4. COLOUR PALETTE

4.10 REAL-LIFE EXAMPLE: UNIVERSITY BROCHURE

A special brochure developed for a college, this piece features many uses of the U of S visual identity in action.

- The cover (top image) uses the greens of the graphic elements, the grey version of the logo and url, plus a colour-manipulated image to enhance the U of S palette and darken the area needed for overlaid type.

- The first inside spread (middle image) uses green set to multiply over photos, adding interest to the design as well as helping lead the reader’s eye to the introduction and table of contents.

- The remainder of the brochure uses the grey palette, fading effects added to the photos and smart typography to help emphasize the clean white space.
4.11 USING SECONDARY COLOURS. Secondary colours should be used in a very limited manner, primarily to delineate navigation or to highlight primary typographical messages in communications, including headers, subtitles and secondary messages.

Secondary colours should not be applied as large fields of colour. The green palette should accentuate secondary colours throughout your design.

One use of secondary colours may be in charts and graphs where a broader range of colours are needed.

We are mindful that many colleges and units across campus have their own traditional colour palettes and we can work together to ensure that both identities are well represented. Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for more information and to discuss design possibilities.

4.12 REAL-LIFE EXAMPLE: ABORIGINAL VIEWBOOK. An Aboriginal student recruitment brochure, the design of this piece utilized Aboriginal imagery. Secondary colours were selected from such imagery to aid in the design, while maintaining the U of S visual identity.

The cover and inside spreads (top images) use the green palette as the main dominant colour scheme, providing a strong U of S piece as a whole.

Some spreads (bottom image) use a colour taken from Aboriginal imagery on the left of the page and use the colour throughout the two pages. Creatively, the spread’s topic stays relevant to the colour. In this case, Saskatoon is highlighted with the blue river and bright skies. With the majority of the book green, the U of S visual identity is maintained.
Nearly everyone who picks up a camera wants to take a great photograph that makes people say, “Wow! That’s incredible!” But alas, few people manage to get much more than, “That’s really nice.”

Why? Perhaps it’s because not many people know what makes a photograph incredible.

So let’s take a look at five elements that make a photograph great.

1. **Good photographs are well composed.** There have been entire books written about composition, and you should certainly spend some time seeing what they have to offer. In the meantime, though, here are a few simple things to keep in mind: move in close to a subject; frame your subject; use the rule of thirds; use diagonals.

2. **Good photographs are well exposed.** A poorly exposed photograph will never make a great photograph. Even enhancing your photograph with software won’t give you an image that is as good as one that was correctly exposed to begin with. Take the time to learn how to use your camera’s meter.

3. **Good photographs evoke feelings.** A good photograph stirs up emotions and should make the viewer feel something strongly. So before you release your shutter, ask yourself what emotion you want your image to evoke.

4. **Good photographs tell stories.** This might be a little hard to believe at first, but a good photograph always tells a story. If it’s a photograph of a person, a good photograph is about “who” the person is. A landscape tells a story about the land. Just like you should know the feeling you want to evoke, know the story you want to tell.

5. **Good photographs say something about life.** Memorable photographs tell the viewer something more than just how something looks. They show more than the subject you are photographing. A truly good photograph says something about life itself. It makes the viewer stop and think. Use your photographs to communicate things you know about life to be true.

Any one of the five elements above will move your photographs a step away from “That’s nice.” The more of the elements you use in one image, the closer you are to getting a “Wow! That’s beautiful!” Use all five and you will be able to create a masterpiece.

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“The great pictures just stop time. They capture something that did not continue. It just was then, and that was the perfect moment. It wasn’t the moment before. It wasn’t the moment after. It was that moment.”

- National Geographic

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**Photography.com, “Five Elements of a Great Photograph” by Nancy Hill**

photography.com/articles/taking-photos/five-elements-of-a-great-photograph

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**Photography likes to party, because she is the life of it. She steals the spotlight, turns it into a strobe light, and dances her face off.**

**If the photos you need are beyond your ability, hire a professional photographer with an impressive portfolio.**

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A photo package with 10 popular U of S photos is available at communications.usask.ca

Many searchable high resolution U of S photos are on our Flickr gallery. Visit flickr.com/usask

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**Depth of Field:** Refers to how much of the photo is in focus. A **deep** depth of field will have everything in focus, whereas a **shallow** depth of field will focus on a very small portion of the photo, keeping the foreground and background blurry.

**Exposure:** The amount of light that is collected by the camera’s sensor. A photo that is very light with blown-out white areas has lots of exposure, whereas a dark photo has little exposure.

**RAW:** An unprocessed image allowing a broad range of flexibility in a photo’s colour balance, exposure, sharpness, etc. Images captured in JPG format have been processed by the camera automatically, and generally aren’t as easy to manipulate later.
5. PRIMARY PHOTOGRAPHY

Photos used for brochure or report covers, presentation title pages, website homepages and advertising should showcase the best, most ambitious professional photography available.

Primary photography should:

- Be representative of our diversity in both gender and race.
- Be reflective of our positioning statement by showcasing our resourceful, collaborative and dynamic personality:
  - Resourceful – Use an unconventional subject matter, clever nuances and interesting angles.
  - Collaborative – Show groups of people working together. Project warmth and authenticity.
  - Dynamic – Show a bold, energetic, optimistic, vibrant style. Use photos with saturated colour and a sense of depth.
- Demonstrate our differentiating attributes by showing that we provide:
  - the opportunity for people to make an impact,
  - the support necessary to push the boundaries of knowledge, and
  - life-changing connections for outcomes with impact.

5.2 CHECKLIST FOR PRIMARY PHOTOGRAPHY

- High quality, high resolution, colour-corrected and in focus.
- Unexpected or unique subject or action to grasp the audience’s attention.
- Interesting composition, subject or angle.
- The photograph tells a story and/or emits emotion.
- Dynamic (demonstrates action and progress), not static (posed, non-action shots).

The collage effect used here has been utilized in many recent marketing and communications pieces and has become part of our signature look. The block configuration complements the U of S graphic device and a subtle use of green blocks can be used as accents.
5. PHOTOGRAPHY

5.3 TAKING A GREAT U OF S PHOTO Follow these tips and your photography can fall more in line with the U of S style:

- Find a dramatic focal point to draw the viewer in, experiment with an interesting angle by laying down or standing on a stool, and utilize a wide-angle or telephoto lens to attract attention through an unexpected viewpoint.

- Aim to take photos of areas when they are heavily populated to promote our active campus.

- Do not take photos of empty areas, as they give a misleading interpretation of a boring campus.

- Attempt more candid and “in the moment” shots with gesture and emotion—keep models focussed on a task relating to the purpose of the photo.

- Avoid portrait-style photographs and eye contact with the camera for feature images.

- Look for, or create, dynamic lighting and control the shadows to add interest to your subject.
5.4 SECONDARY PHOTOGRAPHY Images in the interior pages of brochures or reports, in the body of presentations, secondary locations of a website, etc. are considered secondary photography. These can include more traditional portraits of the subject being discussed.

- Secondary photography should still match the professional quality expected in primary photography.

5.5 BE PREPARED When taking photos for a specific purpose, consider their placement and inform the photographer of your needs. For example, do you need a horizontal or vertical orientation? Will there be text placed on or near the photo? These considerations can effect the composition of a photo, and being prepared can help produce more successful photo options and even reduce a freelance photographer’s billing time. You don’t have to set up every detail of a shot for a professional photographer, but often if you can explain to them what you’re looking for, they can do the rest.

- Place text on photos in an unobstructed location to maintain good photo quality, as in this homepage feature photo example.

- Do not place text overtop faces or other key elements in the photo.

5.6 RELEASE FORMS If you are planning a photo shoot and the photos will be used in University of Saskatchewan online or print material, you must have a photo release form signed by each person. This does not apply to public events or large spaces with crowds.

5.7 FILMING ON CAMPUS Our beautiful campus is a popular backdrop for filmmakers. Anyone wishing to film on campus must complete and submit a request form and a certificate of general liability insurance for a minimum of $2 million; issued by the insurer and showing the U of S as an additional insured part.

Download the photo release and film request forms at communications.usask.ca/photography

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca for recommendations on photographers we have used in the past.
White space is a neat freak, a neat freak who sits in a comfy chair right between cluttered and boring. White space knows what’s up.

In page layout, illustration and sculpture, white space is often referred to as negative space. It is that portion of a page left unmarked: the space between graphics, margins, gutters, space between columns, space between lines of type or figures and objects drawn or depicted.

The term arises from graphic design practice, where printing processes generally use white paper. White space should not be considered merely ‘blank’ space—it is an important element of design which enables the objects in it to exist at all, the balance between positive (or non-white) and the use of negative spaces is key to aesthetic composition.

When space is at a premium, such as some types of magazine, newspaper, and yellow pages advertising, white space is limited in order to get as much vital information on to the page as possible. A page crammed full of text or graphics with very little white space runs the risk of appearing busy, cluttered, and is typically difficult to read. Some designs compensate for this problem through the careful use of leading and typeface.

Judicious use of white space can give a page a classic, elegant, or rich appearance. For example, upscale brands often use ad layouts with little text and a lot of white space. Inexpert use of white space can make a page appear incomplete. For publication designers, white space is very important.

Publications can be printed on many different papers with a variety of colours, textures, etc. In these cases, white space is used for good presentation and showcasing the different stocks used.
6.1 BENEFITS OF WHITE SPACE  White space attracts the eye, and creates a clean and relaxing visual effect. It is an effective design tool found in visual identities of the most professional, sophisticated and luxurious brands. Two main benefits are:

- Simplicity: Leaving room around your content helps it stand out. It also makes the piece easier to scan and digest. Content that is too congested is difficult to understand. Imagine reading a page in a book without spaces between the letters and the lines.

- Prestige: Advertisements for expensive brands often use extensive white space. It depicts their products as being high quality. Ads containing cheap products are often packed full of text, garish colours and little white space. Be creative with white space—don’t simply make the logo or font larger to take up the space.

The following is an excerpt from:
A List Apart, “Whitespace” by Mark Boulton
alistapart.com/articles/whitespace

The content is the same on both designs, as are the other elements, such as photography. Yet the two designs stand at opposite ends of the brand spectrum. Less whitespace = cheap; more whitespace = luxury.

6.3 STAY ORGANIZED  The best way to maintain good white space usage is to be organized. Here are a few tips to help you achieve a clean layout:

- Create a grid based on the size of your project, minus an appropriate margin, then divided into columns. The amount of columns will depend on your copy. Maintain a fractional division of your working space and it’ll be easier to balance your layout, as opposed to randomly placing your pieces.

- Align elements vertically and horizontally, and distribute evenly. Many programs have features to help you do this at the click of a button or a snap of a guide.

- Separate sections and subsections evenly and sensibly. Keep more space between sections as you do between subsections, add a little room between bullet points in a list, etc. Your audience should be able to glance at the layout and understand the organization without having to read every word.

6.2 WHITE SPACE ≠ WHITE  Remember that not all white space is white in colour. White space refers to any spaces not occupied with text, images or other visual elements. And remember to find a balance. Excessive white space can make your design look boring. Proper use of white space will make it look impressive. In effective design, less is more.
6. WHITE SPACE

6.4 REAL-LIFE EXAMPLE: STATIONERY PACKAGE  The U of S business card, letterhead and general folder use a predominantly white design to maintain simplicity, extend usability across such a broad and diverse campus, all while maintaining a prestigious look and feel.

- With a simple design using plenty of white space, these folders feature the U of S logo in a very light grey screen with a clear foil. Take advantage of interesting paper stocks and printing features such as varnishes, foils, embossing, etc. to make your designs stand out.

- A noticeable detail of the folder design is a bright green interior. If the background would’ve been white, the design would risk being too boring and white papers in the pockets could blend in and not stand out. Had the background contained a photo, it could clash when papers were placed in the pockets. Instead, the bright green helps highlight the contents of the folder and create a pleasingly noticeable look.

- The grey colour palette was used in the folder design to match the clean white space and set off the vibrancy of the graphic elements and green interior.

- A simple string of the graphic element’s green boxes keeps the design elegant and clean. Having them bleed off the top-left edge of the page adds a touch of intrigue, and creates a consistent visual link between the letterhead and business card.

For further information about stationery please visit communications.usask.ca/guides/stationery

6.5 REAL-LIFE EXAMPLE: USASK.CA WEBSITE  The usask.ca website design uses ample white space to create an easy to read and navigate site.

- White space is used effectively to draw the users attention to a particular screen element.

- Space around the margins, padding around the images and increased line height creates readability.

- Small chunks of text make for easy to scan copy, as opposed to excess verbiage. Studies show that this method increases comprehension by almost 20 per cent.

- White space around major elements on the site, including the logo, reinforce the importance of our brand by drawing attention to it.
6.6 Real-Life Example: Greystone Theatre Brochure

The Greystone Theatre brochure includes many photos highlighting the productions but balances it with a grid system and sensible white space.

- With added white space, the colourful photos jump out of the page and grab the reader’s attention.
- The cover (top image) utilizes a large feature image with smart typography and placement of logos to maintain a clean look.
- The inside spread (bottom image) is organized neatly with copy on the outside panels and photos down the middle panel.
- The photos are laid out with a simple grid pattern with each of them distributed evenly horizontally and vertically, with a subtle use of the graphic elements to drive home the U of S visual identity.
- The text is organized throughout in a sensible manner for easy scanning and comprehension.
According to the principle of consistency, systems are more usable and learnable when similar parts are expressed in similar ways. Consistency enables people to efficiently transfer knowledge to new contexts, learn new things quickly, and focus attention on the relevant aspects of a task. There are four kinds of consistency: aesthetic, functional, internal, and external.

Aesthetic consistency refers to consistency of style and appearance (e.g., a company logo that uses a consistent font, colour, and graphic). Aesthetic consistency enhances recognition, communicates membership, and sets emotional expectations. For example, Mercedes-Benz vehicles are instantly recognizable because the company consistently features its logo prominently on the hood or grill of its vehicles. The logo has become associated with quality and prestige, and informs people how they should feel about the vehicle—i.e., respected and admired.

Functional consistency refers to consistency of meaning and action (e.g., a traffic light that shows a yellow light before going to red). Functional consistency improves usability and learnability by enabling people to leverage existing knowledge about how the design functions. For example, videocassette recorder control symbols, such as for rewind, play, forward, are now used on devices ranging from slide projectors to MP3 music players. The consistent use of these symbols on new devices enables people to leverage existing knowledge about how the controls function, which makes the new devices easier to use and learn.

Internal consistency refers to consistency with other elements in the system (e.g., signs within a park are consistent with one another). Internal consistency cultivates trust with people; it is an indicator that a system has been designed, and not cobbled together. Within any logical grouping elements should be aesthetically and functionally consistent with one another.

External consistency refers to consistency with other elements in the environment (e.g., emergency alarms are consistent across different systems in a control room). External consistency extends the benefits of internal consistency across multiple, independent systems. It is more difficult to achieve because different systems rarely observe common design standards.

Consider aesthetic and functional consistency in all aspects of design. Use aesthetic consistency to establish unique identities that can be easily recognized. Use functional consistency to simplify usability and ease of learning. Ensure that systems are always internally consistent, and externally consistent to the greatest degree possible. When common design standards exist, observe them.
further resources

Stationery
Word and PowerPoint templates
U of S website standards
Charts and graphs examples
InDesign templates
Stationery

For our prospective students, faculty and staff, the first contact they have with the U of S may involve receiving a letter or business card. Consistent use of our stationery package will not only help our people make a positive first impression, but will also ensure that our prospects recognize the U of S the next time they see us. Showcasing our distinctive visual identity from day one will help the U of S build a memorable brand over time.

Customization

Stationery can be personalized with the name of the individual user and their contact information. Customization of the U of S logo (beyond a secondary logo), green square graphic element, font and spacing is not permitted.

Paper stock

To align with our university’s commitment to sustainability, the paper used for the stationery is made with 100 per cent recycled material. Letterhead is watermarked for security purposes, thus digital versions of the official letterhead is not recommended for certified documentation. Paper stock substitutions are not permitted for these items.

Ordering stationery

Many components of the University of Saskatchewan stationery are available through an online order. This will ensure that official standards are maintained and will help to minimize administrative costs. Please visit usask.ca/ict/services/printing/print-orders to order.

If you have any questions, please call 306-966-2014 or email ict_acq@usask.ca.

Email signatures

The U of S visual identity is equally important in our online communications. U of S students, faculty and staff are welcome to contact us for assistance with creating an email signature that is well-aligned with the U of S visual identity.
**Word and PowerPoint Templates**

Communicators and designers across campus have created a variety of templates that will help you maintain visual consistency across all mediums. Built-in elements make it easy to customize the pieces for your purpose while still adhering to the visual standards of the University of Saskatchewan.

Using the templates gives you a great starting point for almost any project. However, if you need something more specific than a template, or have questions about how best to make use of the templates, contact Marketing and Communications for assistance.

**Word templates**

These templates can be used for a variety of pieces, from internal memos to posters to newsletters. When working in Word, choose fonts that are sans serif (example: Lucida Sans, Arial, Calibri) and maintain consistency in the font throughout the document. Alternatively, copy and paste elements from these templates to create your own.

**PowerPoint templates**

These templates give you the basic format for a PowerPoint presentation. Depending on the content, one version may work better than another for your purpose. Alternatively, copy and paste elements from these templates to create your own.

Remember that photographs and visuals lend interest to a presentation, but slides shouldn’t be so cluttered that the audience can’t take it all in at once. In the same way, limit content to a maximum of about six lines per slide and use bullet points. You don’t need to include your presentation word for word on the slides themselves.

Download .doc and .ppt packages at communications.usask.ca/guides/template

More template options are available to campus communicators. Visit the CCN Resource Centre in PAWS to access further resources.
Charts and graphs examples

Charts and graphs are often used to help explain complex information in a visual way and should take advantage of the visual identity to maintain a consistent and professional look. When creating charts or graphs, use elements of our visual identity wherever possible: take the dominant colours from our primary colour palette, using greyscale and secondary colours as needed for clarity; use small graphic elements such as blocks for markers; keep fonts consistent with our standards; and ensure lines or arrows used are simple, legible and consistent with our visual identity.

This pie chart highlights the main portion a bright U of S green, while the rest of the chart is in greyscale. One small piece has been highlighted with a secondary colour for referral in the accompanying text.

This bar graph highlights the U of S portion in green with the median line in a bright red secondary colour to help call attention to the most important pieces.

Organizational diagrams can become very complex. Use simple and legible lines with colour coding to simplify the intricate arrangement. This diagram was created in Illustrator using a 12pt font and 3.5pt stroke.
### InDesign templates

There are many InDesign templates and files that can help you or your supplier in your professional U of S designs. With consistency being key to a strong visual identity, right down to the smallest detail, it is encouraged to take advantage of existing artwork as opposed to trying to recreate and risk variance in our work. Use these templates as a starting point for your project and borrow elements for your own creations.

Some of the templates available to you:

- Advertisements
- Invitations
- Fact sheets
- Brochures
- Banners
- Billboards
- and more …

Please contact Marketing and Communications at 306-966-6607 or communications@usask.ca to discuss your project and see if a suitable template can help you.

More template options are available to members of the Campus Communicators’ Network (CCN). Log in through PAWS to access the CCN Resource Centre.
U of S website standards

University of Saskatchewan websites are important institutional assets. As the first point of contact for many stakeholders, our online presence represents a major opportunity to further the strategic directions of the university while engaging stakeholders and improving institutional reputation, all while staying on brand.

For information on the U of S website framework visit web.usask.ca or contact Information and Communications Technology at web@usask.ca or 306-966-2222.

Learn everything you need for building great websites using the Web Content Management System at web.usask.ca.
Many of the icons in this guide have been provided by The Noun Project at thenounproject.com, a website empowering the community to build a global visual language that everyone can understand. Artists used throughout this guide are Anna Weiss and Sergi Delgado, with other icons under Creative Commons licensing with no rights reserved.
for whom

dedicated visionaries who believe innovation is born of collaboration

what we offer

support
we provide freedom and support to push the boundaries of knowledge

connections
we reach across disciplines, into our communities and around the globe to build life-changing connections and to think differently about the issues of our time

impact
we work together to experiment, to learn and to make ground-breaking discoveries that will change Saskatchewan, Canada and the world

who we are

we are a rising team that is building the future

our personality
resourceful
collaborative
dynamic

our ambition
to be among the most distinguished universities in Canada and the world

we will get there using
our determined spirit
our dedicated and flexible support
our diverse perspectives
our leading-edge understanding of human and other living systems

Approved June, 2010 by the President’s Executive Committee
The *Visual Expression Guide* has been developed for those responsible for the creation of communication materials at the University of Saskatchewan. The responsibility of **Marketing and Communications** is to assist individuals and departments to ensure their communications are on strategy, use the correct communication medium, and meet high quality and professional standards.

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