



Linguistics Society
AAHKUSU

Visual Identity Manual

January 2020

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This Identity Manual outlines the correct usage for the new Linguistics Society identity elements, such as the logotype, colour palette and typefaces.

This does not mean that all materials must look exactly alike, but it does mean that the materials must all clearly belong together, with logotypes, typefaces and colours used consistently. Following the guidelines in this Manual makes us speak clearly, warmly and professionally. It also makes us uniquely identifiable and our messages more likely to be noticed and received.

The guidelines in this Manual applies to all brochures, publications, websites (if applicable) and other type of marketing materials. We strongly recommend that all Publication Officers follow these guidelines.

If the logotype is to be used by an external organisation, a copy of this manual should be sent to them. All external organisations should also follow this manual when using the logotype of the Society.

Less is more.

Ludwig Mies van der Rohe

Logotype

The Society's logotype is its instantly recognisable visual device. It is an important and valuable asset that portrays the Society and its aims.

The logotype should appear on all publications as a lock-up, be they letterheads, online banners, posters or flyers.

*The logotype comes with many variants to help you adapt it to your project. Check out the “**Quick reference chart**” on **page 15** to get started quickly.*

Primary lock-up



Linguistics Society
AAHKUSU

*This is the logotype of first choice, or the **primary lock-up**. It consists of the Globe and the Signature, arranged horizontally.*

The Globe is the centrepiece of the Society's visual identity. It consists of a circular shape and an open halo, resembling a globe held on an axis.

The Signature is the name of the Society, 'Linguistics Society & AAHKUSU', depicted adjacent to the Globe and arranged to form a modernist and clean appearance. The Signature uses the typeface IBM Plex Sans.

The globe is the centrepiece of the Society's visual identity. It consists of a circular shape and an open halo, resembling a globe held on an axis.

The circular shape symbolises wholeness, life, fluidity and mankind's universal capability of using language. The circular shape resembles planet Earth.

On top of the circular shape is a narrow phonetic transcription that says '[lɪŋ]', the first syllable of 'linguistics'. The transcription uses the typeface Andika.

Embracing the circular shape is a halo in red, green and blue with the top right one-and-a-half quarter open. The halo resembles an axis holding the globe in place. Its colours are a reference to the shield of the University, thereby affirming the Society's relationship with HKUSU and the University.

The globe



The signature is the name of the Society, ‘Linguistics Society, AAHKUSU’, depicted adjacent to the Globe and arranged to form a modernist and clean appearance. The Signature uses the typeface **IBM Plex Sans**.

You are strongly recommended to use IBM Plex Sans to typeset the name of the Society.

The signature

Linguistics Society
AAHKUSU

The logotype is available in English, in Chinese and in both languages.

The English version is always preferred over the Chinese version. Only use the Chinese version when it is deemed contextually appropriate.

맑은 고딕 (Malgun Gothic) is used for the Signature in Chinese. The character 學 in the word 學會 (society) uses a custom-made allomorph, mimicking one of the many forms found in the clerical script (隸書).

Logotype in Chinese



香港大學學生會文學院學生會
語言學學會

Bilingual logotype

香港大學學生會文學院學生會
語言學學會



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The secondary lock-up consists of the Globe and the Signature, arranged vertically. This should only be used when horizontal space is restricted; otherwise, use the primary lock-up.

The secondary lock-up is available in both English and Chinese, as well as in all variants.

The secondary lock-up is for use only where width is restricted.

Secondary lock-up



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Logotype: Colour specifications

The colours of the logotype are defined using process colours and PANTONE® colours.

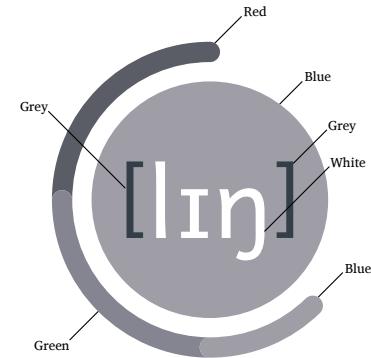
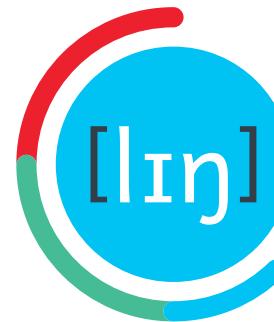
PANTONE colours are always preferred. In daily printing or in situations where PANTONE® colours are not available, process colour should be used.

If you need other to use other colour systems, use the online PANTONE® Color Finder to convert between colour systems.

PANTONE® Color Finder

<https://www.pantone.com/color-finder#/convert>

Colour specifications



Process Colours (CMYK / HEX)

Blue:	PANTONE P 115-6 (68, 0, 0, 0 / #42B4E5)
Red:	PANTONE P 48-8 (0, 99, 91, 0 / #DA4B4F)
Green:	PANTONE P 136-5 (68, 0, 54, 0 / #5DAC7D)
Grey:	PANTONE P 174-16 (68, 48, 37, 60 / #4E4C4E)

Solid Colours

Blue:	PANTONE 298
Red:	PANTONE Bright Red
Green:	PANTONE 346
Grey:	PANTONE Black 6

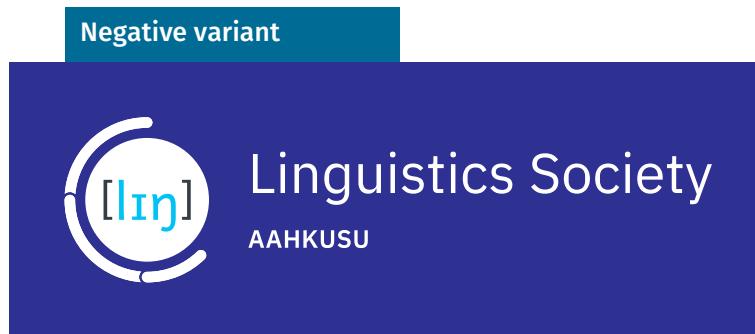
Logotype: Negative

On dark, complex or photographic backgrounds – like the examples below, for example – the primary and secondary lock-ups may be hard to see. In this case, use the negative variant.

All lock-ups, whether primary, secondary, English, Chinese or bilingual, have negative variants.

If the poster uses a dynamic colour extensively, or the logotype is backed by a vibrant, dynamic colour which highly contrastive with white, use the negative variant too.

Do not use the negative variant on white or light backgrounds where the standard lock-ups (page 6) must be used.



Negative variants are for use only on a dynamic background with enough contrast against white, dark backgrounds, dark or complex picture backgrounds.

Logotype: Greyscale

The logotype should be printed in full, accurate colours whenever possible. However, there are times when the logotype cannot be depicted with its colours, for example, when only black ink is given, particularly in black and white laser printing.

If colour printing is not possible, the logotype can be depicted in greyscale. However, you must use the special greyscale variant, as the use of the Standard lock-ups in black and white printing may reduce contrast and produce a half-tone, faded grey.

Greyscale variant



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Logotype: Monochromatic

The logotype should be printed in full, accurate colours whenever possible. However, in situations where there is only one colour on the colour palette, the logotype can be depicted in only one colour.

Designers should use vector graphics editing software to change the colour of the logotype to their liking.

Monochromatic variant

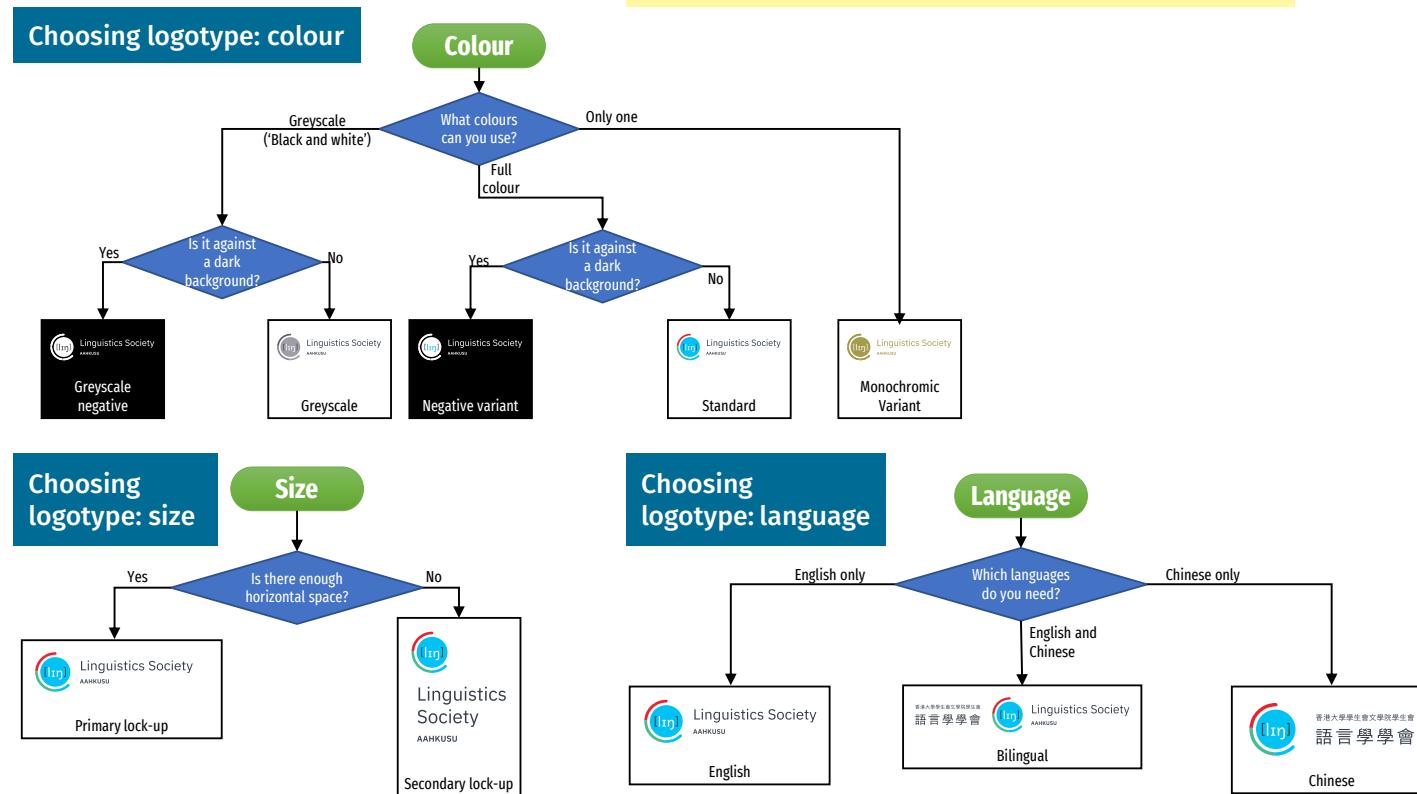


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Logotype: Quick reference chart

You can use this flowchart to decide which variant of the logotype to use.

Make sure you read the description of the logotype variants before you use them. Remember to follow the dos and don'ts.



Logotype: Session

The logotype may be suffixed with session period, using the typeface Fira Sans Bold (for English) or Noto Sans CJK TC Medium (for Chinese). The placement of the session period is illustrated on the right.

Vector templates are available for download. You can edit the text in a vector graphics editor and export it as raster images.

You should use the templates to change session information, instead of creating the logotype again.

Note that an en-dash (–) is used between numbers without spaces.

If you need to suffix your session onto the logotype, you should make sure the suffix maintains a fixed distance from the logotype itself.

Make sure you use the correct typeface. You should install them before you edit the logotype.

Always use the template.

Logotype with session



Logotype session alignments



Logotype: Pseudonym

For most purposes, publication by the Society must be clearly identifiable as produced by the Society. Usually, we cannot use a name that may be confused with that of the Department. That is, we should avoid calling ourselves 'HKU Linguistics', 'Linguistics at the University of Hong Kong' and so forth.

In some cases, however, particularly in merchandise, it is somewhat acceptable to brand as 'HKU Linguistics' or '港大語言學' like a pseudonym. The use of the pseudonym is discretionary, but it must be used sparingly. The pseudonym can be used for activities that are supported, sponsored or organised jointly with the department, or for representing 'HKU Linguistics' to an external audience in an official capacity. Make sure this use does not violate the Internal Regulation.

You do not have to include the Society logotype as one of the design elements, but you should check if you are allowed to do so.

A sample design of the pseudonym is provided here for reference.

Pseudonym



港大語言學
HKU Linguistics

Logotype: Clear space

The logotype is protected by an invisible ‘clear space’ where no graphic material other than the background should appear. This is to ensure that the logotype remains free from visual interference and stands out clearly.

The exclusion zone should be a minimum of $\frac{1}{3}x$ where ‘x’ is the height of the Globe.

Similarly, the minimum distance from the cut or folded edge of any brochure or document to which the logo is applied should also allow a minimum gap of $\frac{1}{3}x$.

There may well be instances where the logo needs to be positioned further than this minimum distance from format edges to ensure well-balanced design.

The clear space is at least one-third ($\frac{1}{3}$) the height of the Globe.

The logotypes downloaded from the branding portal already include the clear space.



Do not put any other graphic material (including text) in the clear space. Keep the clear space within the edge of paper.

Logotype: Size control

Under normal circumstances, the logotype should not be printed in a small size. On most publications, the logotype should not be smaller than the size specified in the Internal Regulation of the Hong Kong University Students' Union article 3.1.4.1. If it is absolutely necessary that the logotype be printed in a small size, the primary lock-up is preferred.

Regardless of the size of the print material, the primary lock-up must be at least 10 mm tall; the secondary lock-up must be at least 20 mm wide. Any sizes smaller than this is too small to be legible.

Minimum size



Logotype: What **not** to do

The strength of the logotype is only preserved when the logotype is used consistently.

Therefore, the logotype must never be modified or redesigned in any way. Using the logotype incorrectly may compromise the solidarity and consistent image portrayed by the logotype and the Society.

The logotypes and templates downloaded from the branding portal is ready-made and conforms to all requirements listed in this manual.

If in doubt, download a fresh copy of the logotype from the branding portal.

<https://sites.google.com/a/connect.hku.hk/lingsoc-branding>

Incorrect use of the logotype



Do not extend, crop or in any way modify the logotype



Do not extrapolate from the logotype. Supplementary text must be placed outside of the clear space

Do not compress or expand the logotype. You must always retain the original proportions when resizing the logotype



Do not change the colour, tint or fade of the logotype, except the Monochromatic variant

Incorrect use of the logotype



*Do not outline
the logotype*



*Do not recreate a
monochromatic variant.
Use the given variant*



*Do not apply any effect on
the logotype, such as bevel,
glow, and drop shadow*



*Do not add anything (including
text) in the clear space*



*Do not use low-quality versions of
the logotype. Graphic designers
should always use the vector
image of the logotype*



*Do not produce greyscale
printouts of the Standard lock-
up. Use the Greyscale variant.*



Do not create new lock-ups

Incorrect use of the logotype



Do not recreate the logotype



Do not use your own typeface to recreate the logotype. Use IBM Plex Sans (see "Logotype" on page 6)



Do not replace the Globe with any other visual identity element



Do not place the logotype too close to the margin. Make sure the clear space stays on the page.

Background control



Do not use the Standard lock-up on a dark background, where the contrast between the logotype and the background is low



Do not use the Negative variant lock-up on a light background, where the contrast between the logotype and the background is low



Do not use the logotype on a busy background. Consider adding a background for the logotype.

When placing the logo over a background photo or other element, make sure the logotype is clearly visible and doesn't get overpowerered by the background. This may mean choosing a different photo, using the Negative variant or repositioning the logotype so it rests on a less busy area of the photo.

Also be aware of not covering up a critical area of the photo.

Background control



Logotype: Partner brand

As specified in the Internal Regulation of the Hong Kong University Students' Union article 3.1.4.3, the logotype of the Society should be resized such that the Signature is at least half the size of the font of the partner organisations. If possible, the logotype should be in the same size as the identity of partner organisations.

The logotype of the Society aligns with the identity of partner organisations horizontally.

The logotype should be depicted on the right if possible.

If the University logotype is depicted in conjunction with the Society logotype, they must align horizontally.

The Centenary Signature of the University (HKU100) must not be used together with the Society logotype.

Do not use the 'Quicksilver' style University logotype.

Placement of partner brands



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Placement of the University logotype



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Logotype: External organisations/sponsor

As specified in the Internal Regulation of the Hong Kong University Students' Union article 3.1.4.4, the logotype of the Society should be resized such that the signature is of the same size as the font of external organisations. If possible, the signature of the logotype should be rendered bigger than the font of external organisations.

The identity of sponsors should not appear right next to the logotype of the Society. Always maintain sufficient distance.

As a sponsor, the logotype of the Society should be resized such that the signature is at least half the size of the largest font among the external organisations, as specified in the Internal Regulation of the Hong Kong University Students' Union article 3.1.4.5.

Depending on where the logotype is placed, the primary or secondary lock-up should be used.

Example placement with external organisations



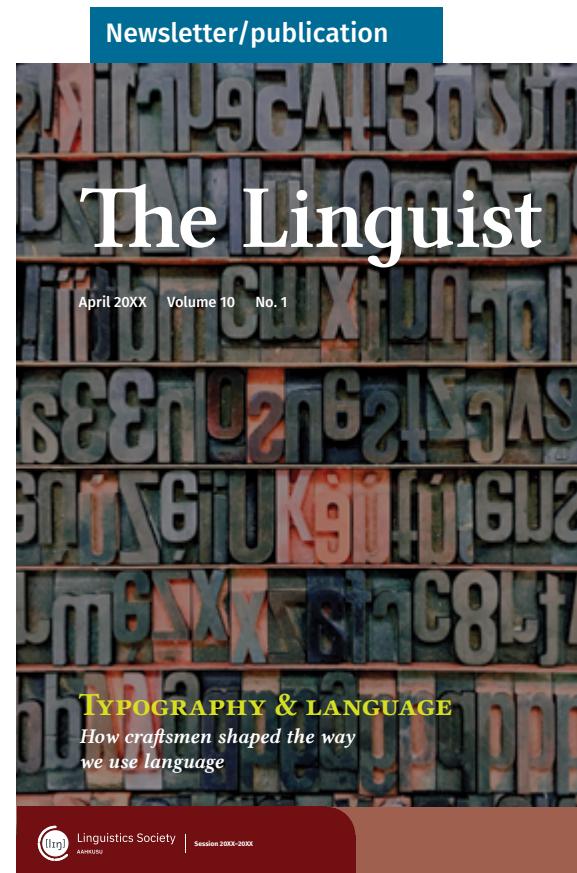
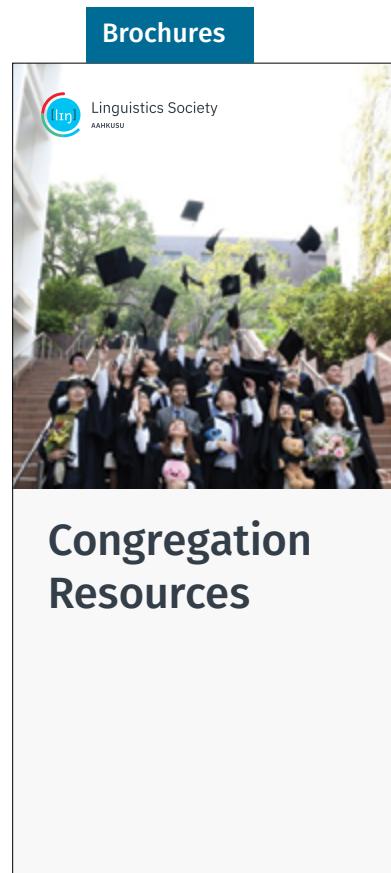
Lorem
Language
Learning

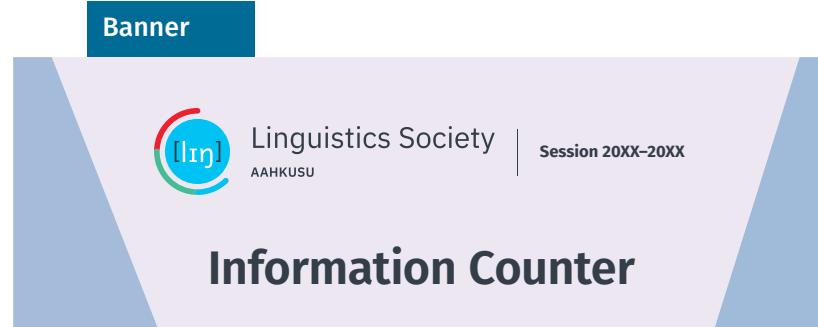
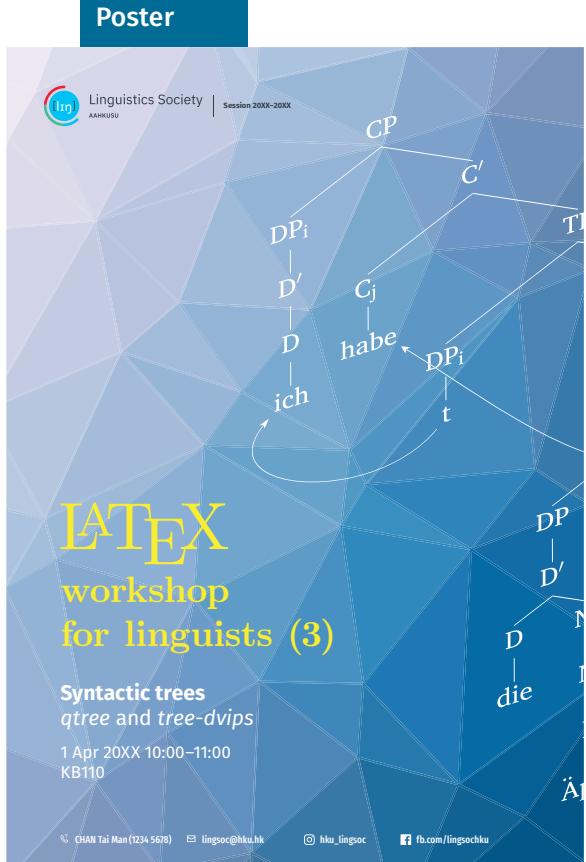


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Logotype: Examples

Here and on the following pages are some examples showing the appropriate use of the Society logotype for a wide variety of applications.





Website

Linguistics Festival 2018

Print version

Chief Editor
張雲峰

Subeditor
張曉欣, 陳明慧

Design
陳子蕙

Proofread
林平雅, 黃寶玲

Authors
張曉欣, 甘嘉政, 陳曉楓, 吳妙賢, 張雲峰, 張雲峰

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Social media

Instagram hku_lingsoc Following

Linguistics Society, AAHKUSU 香港大學學生會文學院學生會語言學學會
Linguistics Society, AAHKUSU Session 18–19: Marvelling

Followed by 39 posts, 268 followers, 35 following

INAUGURATION CEREMONY 23 Jan 2019 (Wednesday) 20:00-20:30 MIGET, Main Building

Linguistics Society, A A H K U S U 香港大學學生會文學院學生會語言學學會 College & University

Send Message Home About Photos Events Videos Posts

About Room 2A06, Fong Shu Chuen Amenities Centre, The University of Hong Kong. Get Directions

Logotype: Which logotype file to use

By purpose

	EPS	SVG	JPG	PNG	PDF	EMF
Banners/signs	✓				Alt	
Spreadsheets (Excel)		✓	Alt	Alt	Alt	
Online images			Alt	✓		
Promotion materials	✓			✓	Alt	
Slideshow (Powerpoint)		✓	Alt	Alt	Alt	Alt
Documents (Word)		✓	Alt	Alt	Alt	Alt
Video / Quicktime Movie	✓					Alt

✓ = recommended option

Alt = alternative option

The various file formats are all available for download on the branding portal.

By software

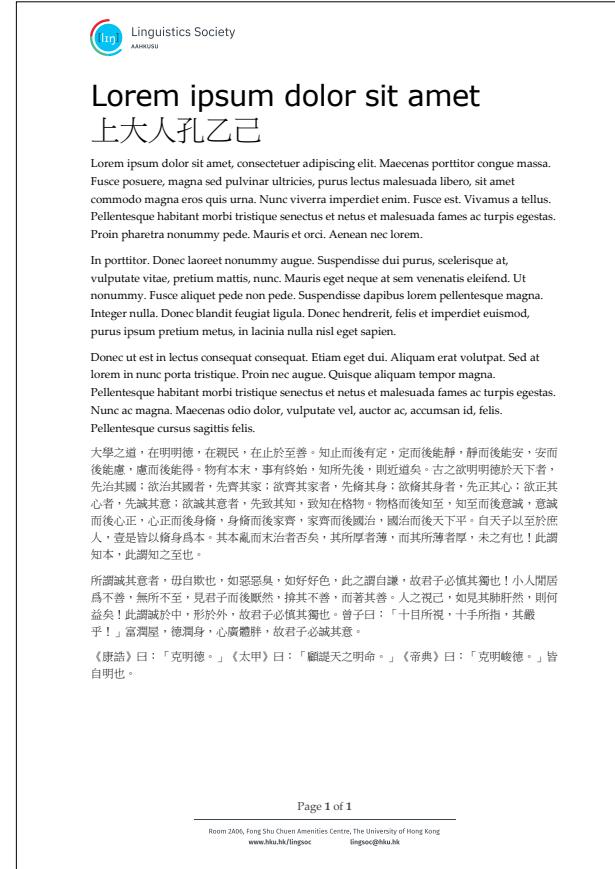
	EPS	SVG	JPG	PNG	PDF	EMF
Adobe After Effects	✓				Alt	
Adobe Illustrator	✓				Alt	
Adobe InDesign	✓				Alt	
Adobe PageMaker	✓				Alt	
Adobe Photoshop	✓			Alt	Alt	
Adobe Premiere Pro	✓			Alt	Alt	
Web publishing software /Adobe Dreamweaver	✓			Alt	Alt	
Cinema 4D	✓				Alt	
Final Cut Pro	✓			Alt	Alt	
Microsoft Excel (2016)		✓		Alt		
Microsoft PowerPoint (2016)		✓		Alt		
Microsoft Word (2016)		✓		Alt		
Microsoft Excel (versions prior to 2016)			Alt	Alt		✓
Microsoft PowerPoint (versions prior to 2016)			Alt	Alt		✓
Microsoft Word (versions prior to 2016)			Alt	Alt		✓

Stationery:Letterhead

The letterhead was designed to remain clean and reflective of the Society identity. All text should be set in black, with the exception of the Logotype and footer.

Note that the letterhead allows the use of common office typefaces instead of the Society typefaces. See “Office alternatives” on page 39 and page 47 for details.

Several variants of the letterhead are available for download on the branding portal.

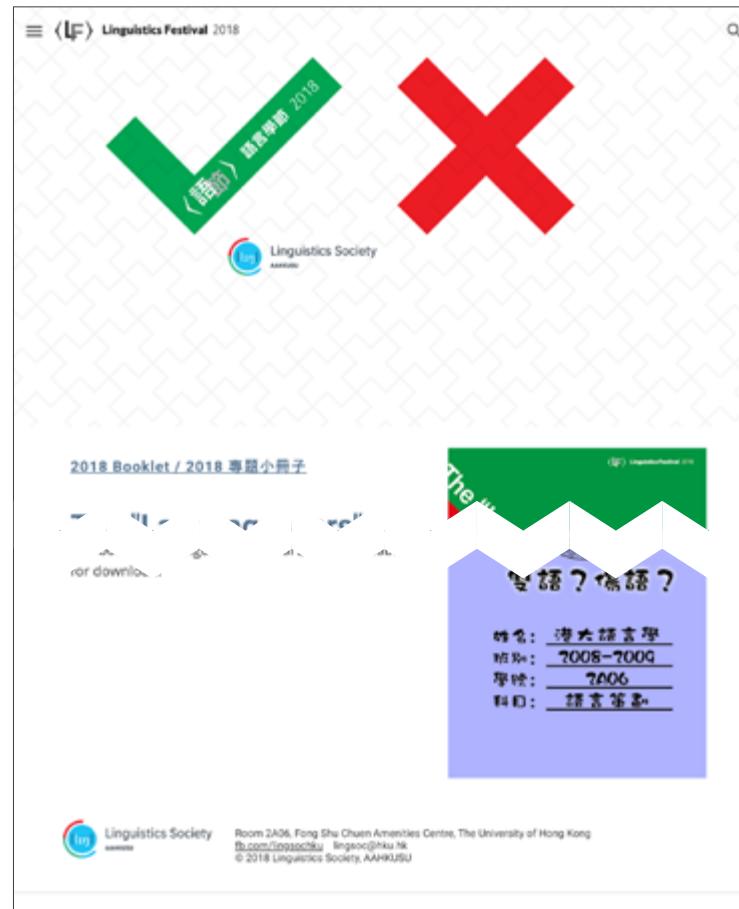


Stationery: Web interface

The logotype must appear before any user interaction. In other words, it must be visible in the very first view of the webpage. The logotype need not to appear on pop-ups, subpages or redirected pages.

All websites must meet the following style standards:

- In the index page of the topmost directory of the domain (ie the first page), the Society logotype (linked to the website of the Society, or alternatively the Facebook page of the Society) must be shown in the top banner and footer area.
- The current (and functional) email address of the person responsible for maintaining the page or responding to user feedback: 'Feedback, questions or accessibility issues: example@hku.hk'. Email addresses that are under the hku.hk domain are preferred, provided that they are functional and regularly checked.
- If no one responsible for maintaining the page or responding to user feedback is found, use the email address of the Society.
- Unless copyright cannot be claimed, include a copyright statement in the footer: '© [current_year] Linguistics Society, AAHKUSU'. Replace with a Creative Commons licence statement if necessary.



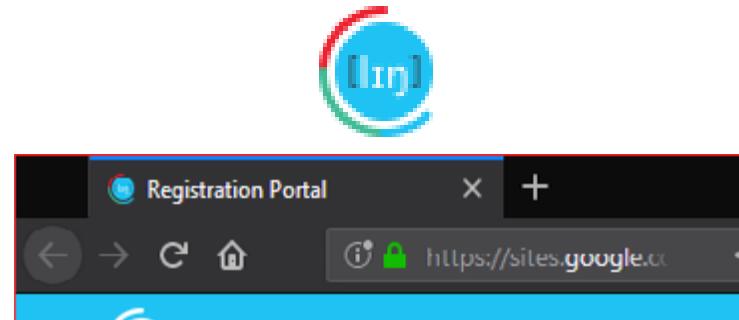
Email

It is not necessary to include the logotype in email messages. We advise against putting the logotype in your email signatures. If you insist on including the logotype as part of your email signature, you can do so, provided that you follow the clear space requirements.

Favicon

Favicons are small icons of websites that appear in a browser tab and in bookmark lists. It allows users to instantly recognise a website's identity.

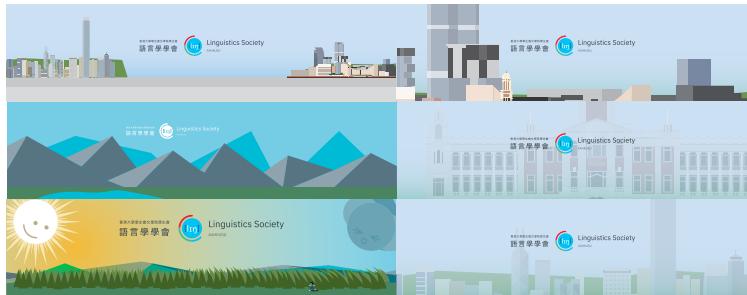
A favicon pack, which includes the favicon in *.ico and *.png format, is available on the branding portal.



Google Forms, Google Sites etc.

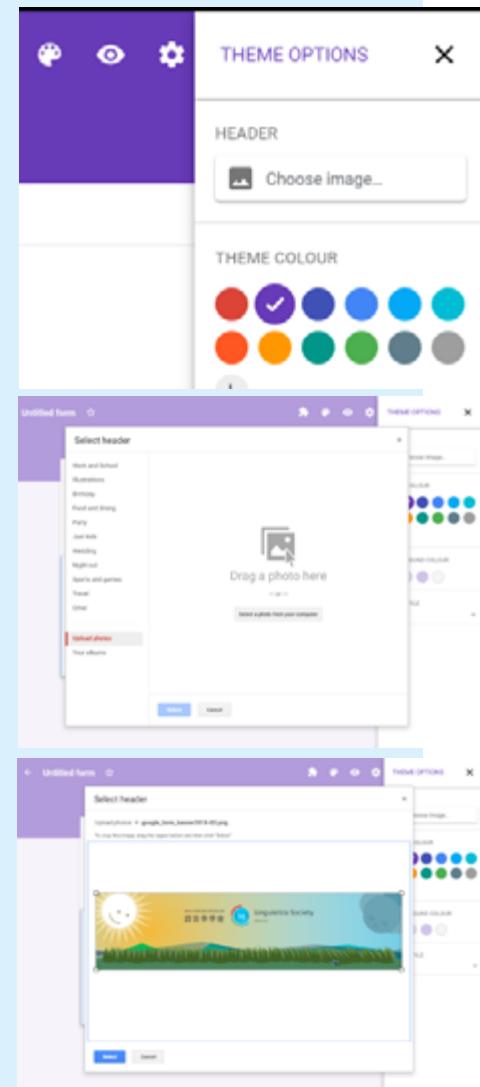
Template banners are designed for Society-themed Google Forms. The use of these banners is not compulsory. You can also create new template banners with the Society logotype, provided that the banner follows the guidelines in this manual.

You can download Google Forms banner images from the Branding Portal.



Instructions for use

1. In edit mode for your Google Form, select the paint palette on the top menu, then click 'choose image'.
2. In the pop-up window, choose 'Upload photos' from left menu, then either drag or select the banner image for upload and click 'Select'.
3. It will then ask you to select an image crop. Since the banners provided are already sized correctly, drag the crop region to encompass the entire image and hit 'Select'.



PowerPoint templates

Branded PowerPoint templates are available for use.

Google slides

Make a copy (File → Make a copy) to create your own slides.

https://docs.google.com/a/connect.hku.hk/presentation/d/1bMK1xm0JGAb7fh6BxH-bC8Jyl1zv_7blVnnkX8sbXfY

Microsoft PowerPoint

Download the PowerPoint templates on the branding portal. You will also need to **install the font family Fira Sans** to use the Microsoft PowerPoint templates.



Videography

Unless in special circumstances, the logotype must appear in the ident, ie it must appear in the first shot, and must appear before other titles or graphics. You can incorporate the logotype with other titles or into the video, provided that the logotype is visible at first sight, and usage guidelines are maintained.

At the last shot of the video (i.e. after credits and production information), the logotype must appear again.



There is an exception for social media videos: videos designed for social media can exclude the logotype in the ident, but the logotype must still appear at the end of the video. This is to make sure the video engages the viewer quickly.

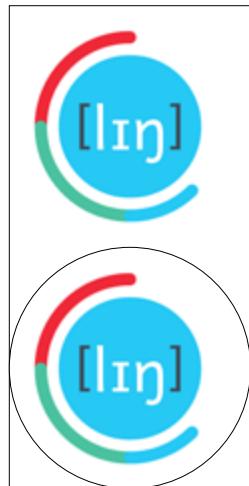
If the University logotype appears in conjunction with the Society logotype, the University logotype should appear first in the ident, followed by the Society logotype; in the last shot, the Society logotype should appear first, followed by the university logotype.

See an example on <https://uvision.hku.hk/playvideo.php?mid=22110>.

Social Media

The profile pictures are slightly left-offset images of the logotype, so the globe fits snuggly into a circular frame. Profile picture icons of the Society logotype are available for use on most social media platforms.

Remember to follow clear space guidelines and background control requirements.



Typography

Alongside logotypes and colour schemes, typography plays an important role in building a consistent and easily recognisable image of the Society.

The name of the Society uses **IBM Plex Sans**. For the Chinese variant, **맑은 고딕 (Malgun Gothic)** is used.

In order to keep the Society logotype unique and powerful, you are recommended **not** to use IBM Plex Sans and **맑은 고딕 (Malgun Gothic)** for other uses.

Several typefaces have been chosen to distinguish and emphasise the identity of the Society. You should use these typefaces to express our image creatively and with personality in ways that are fitting for our audiences and goals. These typefaces are described in the following pages.

If you are a beginner in typography, watch this video to get started: <https://youtu.be/sByzHoiYFX0>

Display typeface refers to type that is specifically used for headlines or small amounts of non-body copy (such as a player's name on the back of a sports jersey).

Body copy is defined as the main information on a page, usually found in paragraph form. Because of the amount of text and the detailed nature of information conveyed, a highly readable typeface is preferable.

Hyphenation and Justification
Hyphenation at the end of a line is to be avoided in body copy and headline copy whenever possible. If hyphenation cannot be avoided, do not have hyphens appear on consecutive lines of copy.

Left justify (left-align) body copy whenever possible. Left-aligned copy is the easiest for our eyes to follow and will therefore make your copy easier to read.

Centring text is not a good practice when working with large amounts of copy, and should be reserved for small bits of information, such as date, time and location on an event poster. Body copy should not be centred.

Fully justified type (type that stretches from margin to margin to create an even block, often seen in newspaper columns) should be used sparingly. This type of alignment creates uneven and gaping word spacing that makes reading copy cumbersome and difficult.

Typography: Latin

Sans serif

Fira Sans is a sans serif typeface family of the Mozilla FirefoxOS, designed by Erik Spiekermann, Ralph du Carrois, Anja Meiners and Botio Nikoltchev of Carrois Type Design. It is based on the Meta typeface by Erik Spiekermann. The typeface aim to cover the legibility needs for a large range of handsets varying in screen quality and rendering.

Fira Sans is suitable as a display typeface and a body copy typeface.

The Fira font family comes in three widths, all accompanied by italic styles. The package also includes a Mono Spaced variant.

The Fira typefaces can be found on Github and on Google Fonts as a free download.

<http://mozilla.github.io/Fira>

<https://fonts.google.com/download?family=Fira%20Sans|Fira%20Sans%20Extra%20Condensed|Fira%20Mono|Fira%20Sans%20Condensed>

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnoprstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;'"",,"

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnoprstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;'"",,"

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnoprstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;'"",,"

Serif

Charis SIL is a Unicode-based typeface (derived from the Charter typeface) that supports the wide range of languages that use the Latin and Cyrillic scripts. It is specially designed to make long texts pleasant and easy to read, even in less than ideal reproduction and display environments. Charis SIL is suitable for a wide range of publishing needs, from print to web to mobile.

It supports advanced OpenType and Graphite typographic features useful for multilingual texts, including careful diacritic positioning and small caps. Charis SIL provides comprehensive support for Latin and Cyrillic scripts, and includes a wide range of additional characters and symbols (including all IPA letters) useful for linguistics and literacy work. Charis SIL was chosen for its high legibility, comprehensive character set and support for IPA letters.

Charis SIL is licensed under the SIL Open Font License, Ver 1.1.

The typeface can be found on the SIL webpage as a free download.

<http://software.sil.org/charis/download>

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;,:;"'"'"

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;,:;"'"'"

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;,:;"'"'"

Office alternatives

Marketing communications need to follow the guidelines for typefaces above.

For stationery, reports, routine business communications and internally produced documents, it is not necessary to use any of the above typefaces. The system typefaces shown here can be used as an office alternative to the above typefaces.

Verdana / Verdana Pro

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()`~{}[]+=;'''''

Palatino / Palatino Linotype

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()`~{}[]+=;'''''

LaTeX typefaces

For documents set in LaTeX, you should use **Charis SIL** if possible. If not, use the default LaTeX serif typeface ('Computer Modern').

Charter BT (charter) is the typeface on which Charis SIL is based, albeit without IPA support.

You can find the ‘charter’ package on CTAN:

<https://ctan.org/pkg/charter>

Charter BT

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;“”“”

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

1234567890!@#\$%^&*()~{}[]+=;“”“”

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;“”“”

Web typefaces

For webpages, Fira Sans, Andika and Zilla Slab should be used as webfonts if possible.

Andika is for IPA transcriptions only. It is hosted by Google Fonts and can be found here:
<https://fonts.google.com/specimen/Andika>

The designated sans serif webfont is **Fira Sans**. It is hosted by Google Fonts and can be found here:
<https://fonts.google.com/specimen/Fira+Sans>

The designated serif (slab serif) typeface is **Zilla Slab**. It is hosted by Google Fonts and can be found here:
<https://fonts.google.com/specimen/Zilla+Slab>

Andika (for IPA only)

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()~{}[]+=;““““““

Zilla Slab

The quick brown Firefox jumps over the lazy dog.

abcdefghijklmnopqrstuvwxyz

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

1234567890!@#\$%^&*()~{}[]+=;'''''

Typography: International Phonetic Alphabet

As a academic society for Linguistics students, it is necessary for our depictions of symbols in the International Phonetic Alphabet (IPA) to be consistent. All depictions of IPA symbols must be set in **Andika IPA_LingSocAAHKUSU** (sans serif) or **Charis SIL** (serif).

A complementary Latin typeface to Andika IPA_LingSocAAHKUSU for normal typesetting purposes is **Andika New Basic LingSocAAHKUSU**. We use a variant that is specially tuned, containing several modified characters for greater versatility in graphic design and printing.

Andika New Basic has a limited character set, supporting only the Basic Latin and Latin-1 Supplement Unicode ranges, plus a selection of the more commonly used extended Latin characters, with miscellaneous diacritical marks, symbols and punctuation.

Andika IPA_LingSocAAHKUSU is a specially tuned version of Andika 5.000 available on the branding portal. It cannot be downloaded directly elsewhere on the internet.

Andika New Basic is licensed under the SIL Open Font License, Ver 1.1. Andika New Basic LingSocAAHKUSU is specially tuned available on the branding portal. It cannot be downloaded directly elsewhere on the internet.

Andika IPA_LingSocAAHKUSU

ðə 'nɔ:θ 'wɪnd ənθə 'sʌn wə dɪ'spjʊ:tɪŋ 'wɪ?tʃ wəz ðə 'stɹɔŋgə, wen ə 'tɹævlə ,kʰeɪm ə'lɒŋ 'næptʰ m ə 'wɔ:m 'kl̥euk^x. ðei ə'g̊r̊i:d̊ ðə? ðə 'wʌn fiu 'fɔ:s sək'si:d̊d ɪm'meixɪŋ ðə 'tɹævlə ,tʰeɪk̊xɪs 'kl̥euk n̩f ſubbi kʰən,sɪd̊d 'stɹɔŋgə ðən̩ni 'ʌðə.

Charis SIL

ðə 'nɔ:θ 'wɪnd ənθə 'sʌn wə dɪ'spjʊ:tɪŋ 'wɪ?tʃ wəz ðə 'stɹɔŋgə, wen ə 'tɹævlə ,kʰeɪm ə'lɒŋ 'næptʰ m ə 'wɔ:m 'kl̥euk^x. ðei ə'g̊r̊i:d̊ ðə? ðə 'wʌn fiu 'fɔ:s sək'si:d̊d ɪm'meixɪŋ ðə 'tɹævlə ,tʰeɪk̊xɪs 'kl̥euk n̩f ſubbi kʰən,sɪd̊d 'stɹɔŋgə ðən̩ni 'ʌðə.

IPA transcriptions should not be set in Fira Sans.

Typography: Han script

Source Han Sans/Serif (思源黑體/思源宋體)

(also known as Noto Sans CJK) is a font family comprising Hei and Ming style Han characters for Chinese, Japanese and Korean text. It comprehensively covers Simplified Chinese, Traditional Chinese (Taiwan), Traditional Chinese (Hong Kong), Japanese, and Korean in a unified font family.

This includes the full coverage of CJK Ideographs with variation support for 4 regions, Kangxi radicals, Japanese Kana, Korean Hangul, and other CJK symbols and letters in the Basic Multilingual Plane of Unicode. It also provides limited coverage of CJK Ideographs in Plane 2 of Unicode as necessary to support standards from China and Japan.

Source Han Sans HC

天地玄黃宇宙洪荒日月盈昃辰宿列張寒來暑往秋收冬藏閏餘成歲律召調陽雲騰致雨露結為霜金生麗水玉出崑岡劍號巨闕珠稱夜光果珍李柰菜重芥薑海鹹河淡鱗潛羽翔龍師火帝鳥官人皇始制文字乃服衣裳推位讓國有虞陶唐弔民伐罪

Source Han Serif K

周發殷湯坐朝問道垂拱平章愛育黎首臣伏戎羌遐邇壹體率賓歸王鳴鳳在樹白駒食場化被草木賴及萬方蓋此身髮四大五常恭惟鞠養豈敢毀傷女慕貞絜男效才良知過必改得能莫忘罔談彼短靡恃己長信使可覆器欲難量墨悲絲淬詩讚羔羊

Source Han Sans / Source Han Serif are collections of typefaces that are **language-specific**. You must choose a suitable typeface that corresponds to the language of your project.

The latest release of **Source Han Sans** (思源黑體) can be found on <https://github.com/adobe-fonts/source-han-sans/tree/release>
The latest release of **Source Han Serif** (思源宋體) can be found on <https://github.com/adobe-fonts/source-han-serif/tree/release>

You are recommended to download **Language-specific OTFs** for your project. Advanced users can refer to the official *Source Han* download guide (<https://github.com/adobe-fonts/source-han-serif/raw/release/download-guide-source-han.pdf>) for more details.

Scripts supported by Source Han Sans / Source Han Serif

	Hong Kong Traditional Chinese (Written) 香港繁體 (手寫字形)	Taiwan Traditional Chinese (Written) 臺灣繁體 (手寫字形)	Traditional Chinese (Press) / Korean 繁體 (印刷字形) / 韓國語漢字	Simplified Chinese (PRC) 大陸简体	Japanese (Shinjitai) 日本語新字体
Used in	Hong Kong	Taiwan	Within the Sinosphere Korea United States	China (PRC) Singapore Malaysia	Japan
Font name (Sans Serif)	Source Han Sans HC 思源黑體 香港 SourceHanSansHC.zip	Source Han Sans TC 思源黑體 SourceHanSansTC.zip	Source Han Sans K 본고딕 SourceHanSansK.zip	Source Han Sans SC 思源黑体 SourceHanSansSC.zip	Source Han Sans 源ノ角ゴシック SourceHanSansJ.zip
Font name (Serif)	(Not yet released as of December 2019. Visit the GitHub page for the latest updates.)	Source Han Serif TC 思源宋體 SourceHanSerifTC_EL-M.zip	Source Han Serif K 본명조 SourceHanSerifK_EL-M.zip	Source Han Serif SC 思源宋体 SourceHanSerifSC_EL-M.zip	Source Han Serif 源ノ明朝 SourceHanSerifJ_EL-M.zip

Each font sets one language as the default. Note that each language-specific font does support all four languages and includes the complete set of glyphs. However, you need an application program that can invoke an OpenType locl GSUB feature (e.g. Adobe InDesign CC) to access language-specific variants other than the default language. A limited number of apps support language tagging and the corresponding OpenType 'locl' (Localized Forms) GSUB feature, such as Adobe InDesign CC and modern browsers.

Typography: Han script variant requirements

Publications in Chinese or Cantonese (or even Japanese and Korean) involve the use of Han script. Many Han characters have variants that are used under different contexts, hence we recommend the following guidelines to make sure the characters are depicted consistently. You should choose the most appropriate form for the language you are writing in.

To switch between variants, you can:

- access alternative glyphs within the font (how you do this depends on the software you use)
- invoke OpenType locl GSUB (Localized Forms Glyph Substitution) features of the font; or
- switch between regional subsets of the font, e.g. switching from TC to K.
For fonts other than Source Han Sans/Serif, switch to fonts of another language; or
- switch to another typeface.

There are three rules of thumb you can use to decide which variants to use:

1. Stick to the forms found in Hong Kong

Your readers are mostly Hongkongers. As such, they are most used to seeing character forms used in Hong Kong, so try to stick to the forms used in Hong Kong. For example, if you see 港, 高, you should change them into 港 and 高 respectively.

2. Use the contextually appropriate form

You should switch between different forms depending on the context. For example, when producing a publication written in Cantonese, you should use the forms seen in Hong Kong (either press form or written form), eg 漢字文化圈是「文化圈」的概念之一。

For Japanese texts, however, the characters should be printed in their Japanese forms: 漢字文化圏とは、「文化圏」概念の一つ。

3. Use written forms or press forms consistently

While the distinction between press forms and written forms are not entirely consistent, you should stick to a particular variant throughout your text (except discrepancies in Japanese Shinjitai and Kyūjitai). That is, if you use え, you should make sure other characters also use え and not ゑ or ゑ. If you are not certain, stick to the handwritten forms by imagining how you would write that character.

字體：異體字使用指引

中文或廣東話的出版物（甚至是日文、韓文出版物）都會使用漢字。許多漢字都有異體，適合在不同語境中使用。你應按書寫的語言選擇不同的漢字形態。

要在異體之間切換，你可以：

- 選取字型中該字符的其他形態（實際操作視乎不同軟件而定）；
- 使用字型的 OpenType locl GSUB 功能；或
- 切換至其他地區的字型子集，例如思源體可以從手寫港台繁體（HC/TC）切換至印刷繁體（K）。如使用的是思源體以外的字型，就需要切換至其他地區的字型；或
- 改用其他字型。

你可以從以下三條原則決定使用哪一個字形：

1. **使用香港常用的字形**

我們的讀者大多是香港人，習慣閱讀香港常用的字形。因此，你應儘量採用香港常用的字形。例如港、局應分別改為港、局。

2. **根據上下文使用合適的字形**

你應按照語境文意決定使用哪一個字形。例如出版中文刊物，應採用香港常見的字形（手寫印刷字形皆可）：

漢字文化圈是「文化圈」的概念之一。

但日本語文字應採用日文的字形：

漢字文化圏とは、「文化圏」概念の一つ。

3. **清一色使用印刷/手寫字形**

雖然新舊字形沒有公認的差別，但你應在同一文件中儘量使用同一寫法（日文新舊字體不統一情況例外）。舉例如果你使用走，其他字也應該跟着走的寫法，而不是辵或辶。如果不能肯定，應以自己手寫字形為準。

Office alternatives

Marketing communications need to follow the guidelines for typefaces.

For stationery, reports, routine business communications and internally produced documents, it is not necessary to use any of the above typefaces. The system typeface shown here can be used as office alternatives to the above typefaces.

PMingLiU / 新細明體

天地玄黃宇宙洪荒日月盈昃辰宿列張寒來暑往
秋收冬藏閏餘成歲律召調陽雲騰致雨露結為霜
金生麗水玉出崑岡劍號巨闕珠稱夜光果珍李柰
菜重芥薑海鹹河淡鱗潛羽翔龍師火帝鳥官人皇
始制文字乃服衣裳推位讓國有虞陶唐弔民伐罪

Typography: Use of other typefaces

We strongly advise that you set texts that are not part of the graphical illustration in Fira Sans, or Charis SIL. Occasionally, a typeface may become part of a graphical illustration, such as the title. In this case, you are encouraged to use a typeface other than Fira Sans and Charis SIL. These typefaces should be used sparingly, however.

Limit yourself to at most two to three typefaces per work.

Too many typefaces are used at once, each of them shouting for attention. This detracts emphasis from important elements.



Typography: Thematic combinations

You can create typeface combinations to be used as typefaces of the same theme. These **thematic typeface combinations** work best when they are used recurrently in publications of the same activity.

When other typefaces are used as thematic typeface combinations, the use of Fira Sans and Charis SIL is not obligatory. However, we recommend using Fira Sans or Charis SIL for less emphatic texts to create contrast between text objects. Thematic typefaces should be used sparingly.

For example, in Linguistics Festival 2018, Akzidenz Grotesk Next was used as the thematic typeface. The typefaces was used dominantly in publications of Linguistics Festival 2018. Notice how details of the activity are set in Route 159 (a candidate identity typeface that is now superseded by Fira Sans); the use of Route 159 creates a contrast between the title and the details of the poster.

Remember: do not typeset the Society logotype.

*These examples use a makeshift, transitional logotype that should **not** be used.*



Colour palette

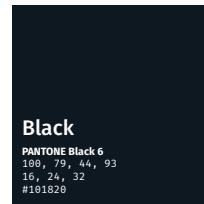
The basic colour palette consists of the three colours of the University: England Red, Island Green and Victoria Blue.

These basic colours should be used sparingly, as publications inundated with these colours can detract the effectiveness of the logotype. If the logotype is set against these colours, the negative variant of the logotype should be used.

The basic colours can serve as accent colours when combined with complementary colours.

Example palettes are shown on the right. You are encouraged to create and experiment with your own palettes.

Where you need to specify a PANTONE colour for print, you need to provide the appropriate suffix C, U or M after the Pantone number, depending on whether the colour is to be printed on coated, uncoated or matt coated paper stock.



Use of basic colours



Use the negative variant of the logotype when it is set against one of the basic colours.

The basic colours can serve as accents against complementary colours.



Do not use the primary logotype against any of the basic colours. This would create too less contrast between the logotype and the background.

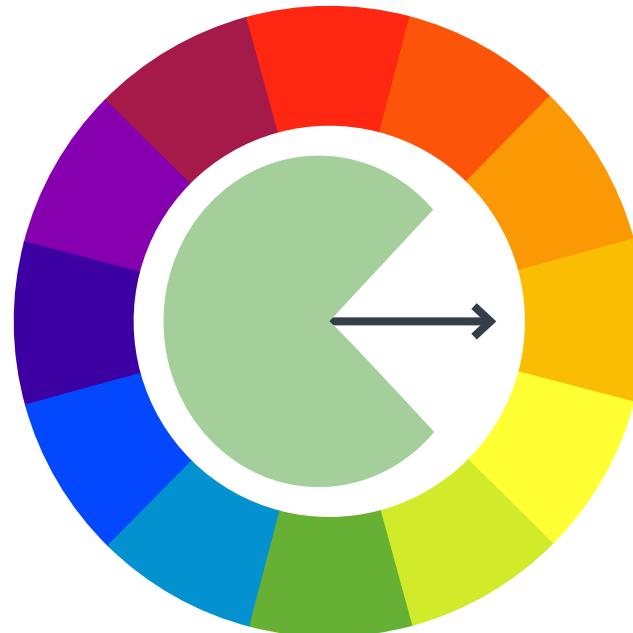
Colour palette: Sessional colour

Each session of the Society has its own colour.

When choosing a colour, considerations should be made such that the candidate colour and the colour of the previous two sessions have enough contrast.

You are recommended to pick a colour on a colour wheel, and exclude the colour that lies next to the colour of the previous session.

Example of choosing a sessional colour



Icons

Icons can be used to replace text phrases.
Some icons used by the Society are derived
from Material Icons by Google Design.

The latest repository of Material Icons can be found on <https://material.io/tools/icons>, or by googling 'material icons'. Use the SVG versions of the icons.

Some custom-made icons are available
on the branding portal.

The icons are available under *Apache license version 2.0*.

Download material icons from <https://material.io/tools/icons>

Download custom-made icons from the branding portal <https://sites.google.com/a/connect.hku.hk/lingsoc-branding>

Example of material icons

	Contact	contact_phone	→ arrow_*
	Date	date_range	
	Email	email	
	Time	access_time	
	Starting time	hourglass_full	
	Deadline	hourglass_empty	

Custom-made icons for the Society

	Enquiries hotline		Escalator upstairs
	Go upstairs		Escalator downstairs
	Go downstairs		Lift

Wayfinding signs

For detailed advice on this subject, you can consult the following books:

Arthur, P., & Passini, R. (1992). *Wayfinding : People, signs, and architecture*. New York: McGraw-Hill Book.

Miller, C., Lewis, D., & NHS Estates. (1999). *Wayfinding: Effective Wayfinding and Signing Systems : Guidance for Healthcare Facilities*: Stationery Office.

Your sign is at most A4 in size (as specified in the Internal Regulation of the Hong Kong University Students' Union article 3.1.4.5), so you must make your signs as effective as possible.

Arthur & Passini (1992) is available in the HKU Main Library.

Miller, Lewis & NHS Estates (1999) is available on https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/148500/Wayfinding.pdf

Wayfinding signs should be primarily functional. There are some requirements that all wayfinding signs should fulfil:

- Information on the sign must be unambiguous.
- Information on the sign must be accurate.
- Information on the sign must not be deficient or in excess.
- Signs must not conflict with each other.
- Signs must be properly illuminated.
- Messages on signs must be legible.
- Messages on signs must be readable.
- Signs should be unobstructed.
- Signs should be reliable.
- Signs should attract attention.

Wayfinding signs: What factors to consider

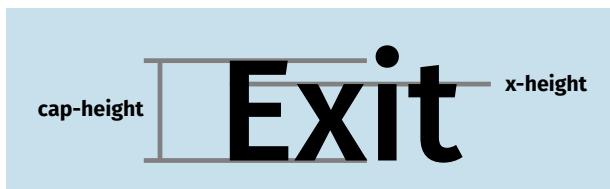
Typeface

When selecting a typeface for a signing system, it is important to consider whether the typeface is appropriate for use on signs. Many typefaces that are easy to read in books and leaflets, are not legible when used on signs, to be read from a distance.

Select a sans serif typeface (or one with very small serifs) with a large x-height and consistent, thick stems. Typefaces with open counters are easier to read than those with close counters.

Bold/semibold typefaces provide optimum legibility and contrast, and are readable from further away than lighter weights of typeface.

Regular typefaces can be used for secondary information.



Frutiger

Main Building Lung Fu Shan Kotewall

Myriad

Main Building Lung Fu Shan Kotewall

Roboto

Main Building Lung Fu Shan Kotewall

Fira Sans

Main Building Lung Fu Shan Kotewall

Transport

Main Building Lung Fu Shan Kotewall

Source Sans Pro

Main Building Lung Fu Shan Kotewall

Segoe

Main Building Lung Fu Shan Kotewall

Avoid *italicised*, condensed or light weights of type – they reduce the legibility and viewing distance of the text.

Avoid typefaces that are very bold – it can be difficult to differentiate between letters.

Use uppercase for the first letter and lowercase letters for the rest of the word – it is easier and quicker to recognise the shape of the words.

Avoid using ALL UPPERCASE letters, particularly on signs with long text, as this can reduce the ease with which people recognise the shape of the letters and read the words.

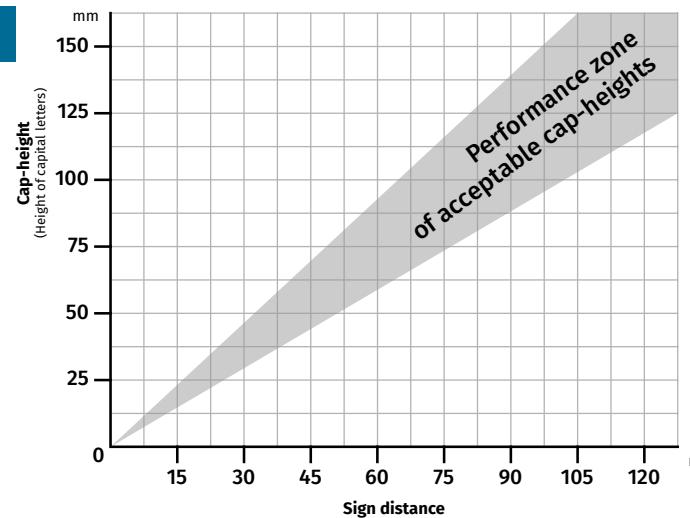
Size your text according to the chart on the right
(adapted from Arthur & Passini [1992, p. 165])

Not to use

Condensed Italic Light Too bold
ALL CAPS Serif fonts
Display fonts Script fonts



Size chart



Pictograms and symbols

All symbols used on signs should be:

- Simple
- solid areas of colour rather than made up of lines
- legible from the intended viewing distance
- of high contrast with the background colour of the sign
- of a similar design style – consistent use of colour, line weight etc

Directional signs must have clear direction indicators – usually arrows.

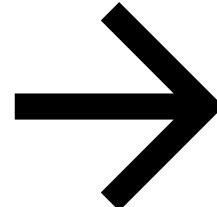


Linguistics Society
AAKUSU

Session 2017–2018

LaTeX workshop for linguists (3)

**1 April 20XX 10:00–11:00
KB110**



The direction the arrow is indicating should be easy to understand, and easy to relate to the actual environment.

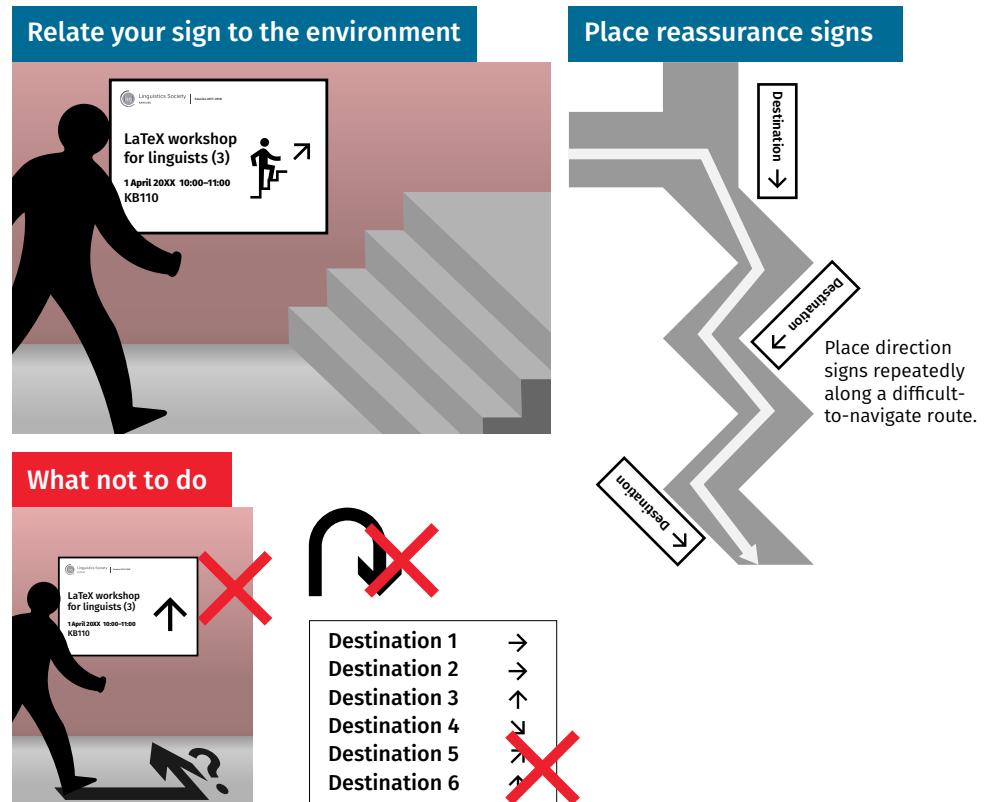
The direction shown by the arrow should relate to the actual environment. If a route is not visible from a directional sign, additional reassurance signs may be necessary along the way until the indicated route is visible.

Avoid using unclear or misleading arrows which may cause confusion.

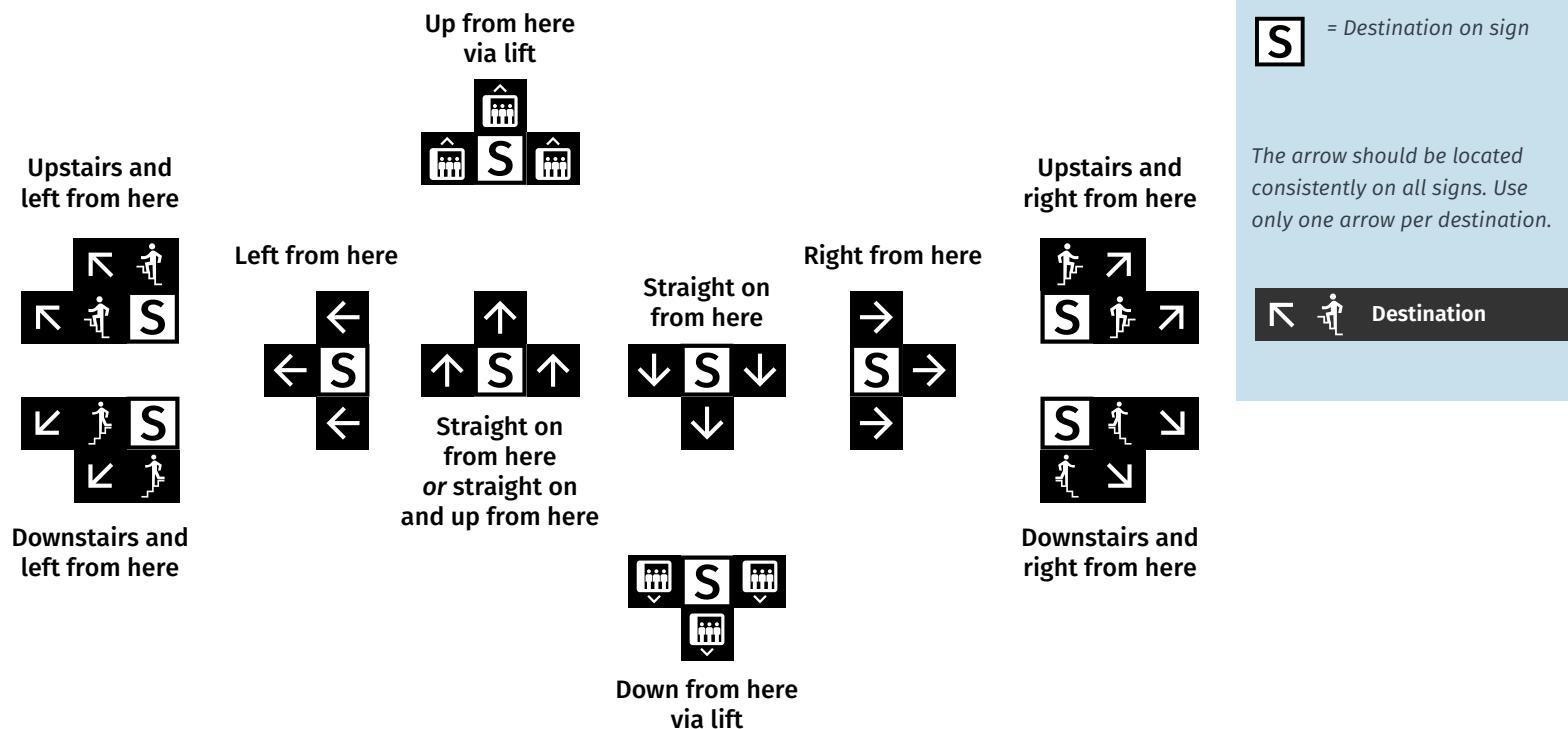
Avoid trying to direct people back the way they have come.

Avoid listing too many destinations on one sign.

You can use the standard set of arrows on the next page on your signs (Miller, Lewis & NHS Estates, 1999, p. 97).



Standard positioning of arrows and their meanings



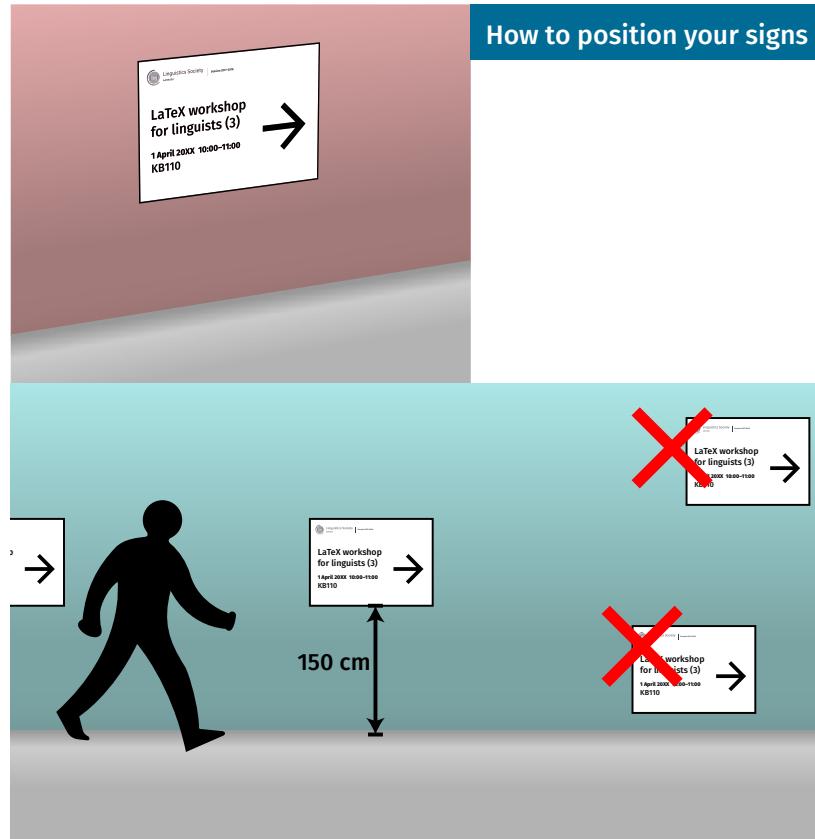
Placing signs

As specified in the Internal Regulation of the Hong Kong University Students' Union article 7.7.5, you can only post signs in places other than fixed boards on the day of the event. You must also remove all signs after the event.

Signs should be positioned so that they are:

- visible and readable from all directions of approach.
- not too high for people to read comfortably; not too low so that they are easily obscured. Signs should be placed at eye level, around 150 cm above ground.
- placed consistently (around the same height) so people know where to look for the information they require.
- well-lit with natural and or artificial lighting to ensure optimum legibility.

How to position your signs



Where to place signs

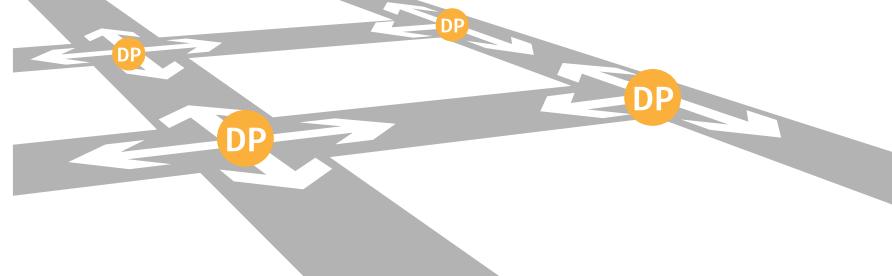
The major circulation route on Main Campus is University Street, and the corridor beyond that links to Chong Yuet Ming Amenities Centre. When placing your signs, you should consider how people who has never been to HKU would find their way.

Start your signs where you expect people will begin their journey. For example, if you are hosting a public event, you should start your signs at Exit A or Exit C.

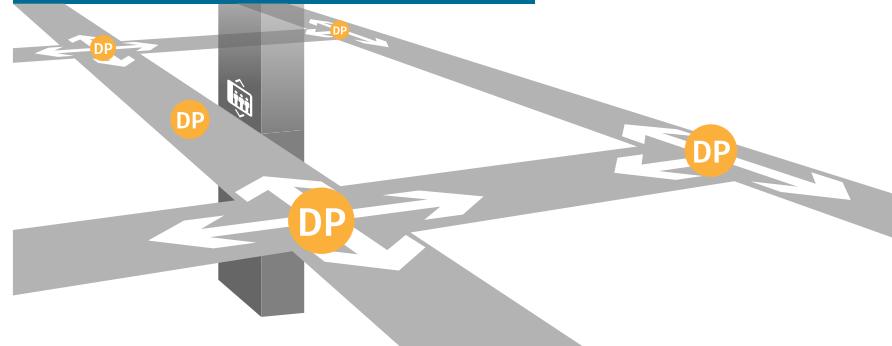
Along the route, place signs at **decision points (DP)**—these are places where most people need to make a decision about which way to go, such as intersections, lift lobbies and building entrances.

Consider vertical access—if people's destination require them to move vertically, indicate so clearly. Which floor should they go to? Should they take the lift, escalators or stairs? You can use pictograms to indicate this information.

Decision points along a circulation route



Circulation route with vertical access



(Adapted from Miller, Lewis & NHS Estates, 1999, p. 68)

Make sure the signs, once removed, will not destroy the surface that they were affixed to. You should avoid sticking signs on painted surfaces. But if you must, use pressure-sensitive adhesives like Blu Tack, as they cause less damage to painted surfaces.

Do not affix signs onto surfaces that are not HKU property, or surfaces that explicitly forbid affixation of signs.

For regulations regarding publicity, refer to the following documents:

Union Internal Regulation, HKUSU

P426(538reg) Regulations on Posting of Publicity Materials on Campus

<https://www.cedars.hku.hk/form/publicitybook.pdf>

Downloads and useful links

Branding portal

All materials are available for download on the branding portal.
<https://sites.google.com/a/connect.hku.hk/lingsoc-branding>

Google Slides template

https://docs.google.com/a/connect.hku.hk/presentation/d/1bMK1xm0JGAb7fh6BxH-bC8Jyl1zv_7blVnnkX8sbXfY

Material Icons

<https://material.io/tools/icons>

Fira Sans (hosted on Google)

<https://fonts.google.com/download?family=Fira%20Sans|Fira%20Sans%20Extra%20Condensed|Fira%20Mono|Fira%20Sans%20>

Charis SIL

<http://software.sil.org/charis/download>

Charter BT (for LaTeX)

<https://ctan.org/pkg/charter>

Andika (IPA webfont)

<https://fonts.google.com/specimen/Andika>

Zilla Slab (webfont)

<https://fonts.google.com/specimen/Zilla+Slab>

Source Han Sans 思源黑體

<https://github.com/adobe-fonts/source-han-sans/tree/release>

Download guide for Source Han Sans

<https://github.com/adobe-fonts/source-han-serif/raw/release/download-guide-source-han.pdf>

Source Han Serif 思源宋體

<https://github.com/adobe-fonts/source-han-serif/tree/release>

Union Internal Regulation, HKUSU

<http://www.hkusu.org/en/documents/>

P426(538reg) Regulations on Posting of Publicity Materials on Campus, HKU

<https://www.cedars.hku.hk/form/publicitybook.pdf>

PANTONE® Color Finder

<https://www.pantone.com/color-finder#/convert>

Videography example

<https://uvision.hku.hk/playvideo.php?mid=22110>

Introduction to typography

<https://youtu.be/sByzHoiYFX0>

Changelog

Jan 2020

Added alignments for bilingual logotype.

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