



UNIVERSITY OF  
TORONTO

# VISUAL IDENTITY STYLE GUIDE

Version 3.1—February 2012

If you have any questions regarding the:

- University of Toronto Style Guide, please contact [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca)
- Boundless campaign, please contact: [boundless.id@utoronto.ca](mailto:boundless.id@utoronto.ca)

This style guide is meant for use by those responsible for creating promotional materials (e.g. posters, websites, signage, brochures) on behalf of the university.

If you need to create University of Toronto stationery (e.g. business cards, letterhead, envelopes, compliments slips, note pads, etc.) please use U of T's automated online print ordering system.

For more information about stationery or our automated online print ordering system, please contact **visual.id@utoronto.ca**.

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## General Information



# 1. Introduction

## 1.1 Why Is Managing Our Visual Identity Important?

As members of the U of T community, the manner in which we communicate shapes perceptions of our university and affects our global reputation. As communication has a strong visual component, the impression we create visually – on paper and digitally, for instance – can be as important as what we say.

By using both visual ID graphics that reflect our heritage and excellent standing in the world and a visual identity framework that accurately expresses the diversity of our academic enterprise, we will more accurately demonstrate our institutional identity and values. It will be clear, for example, that U of T's wide range of offerings all come from a single institution. That alone is an important message – both internally and externally.

In addition to creating cohesion and strengthening our reputation, a co-ordinated visual identity will save university administrators at all levels time and money previously directed to developing new single-use logos.

## 1.2 Our Visual ID Framework

A visual ID framework serves two key purposes. From an **external** standpoint, it explains how the organization works – clearly identifying the core institution and the different relationships of entities within the institution. From an **internal** standpoint, particularly in an organization as complex as a university, a visual ID framework unites and subdivides, making it clear that we all belong to the same family, but each serves different roles within it.

Our core institution is the University of Toronto – the sum of the parts. And all of the operational entities (i.e. the parts), whether faculties, divisions, academic departments or colleges, emanate from that core institution. This is why the core University of Toronto institution predominates visually even as faculties, divisions, academic departments and colleges remain prominent.

A framework of seven levels has been created to accommodate the different operational entities, each with a tailor-made identity clearly reflecting its relationship to the core institution.

- Level 1 – Core U of T
- Level 2 – U of T campuses, University of Toronto Mississauga and University of Toronto Scarborough
- Level 3 – U of T faculties
- Level 4 – U of T academic departments and extra departmental units (EDUs)
- Level 5 – U of T colleges
- Level 6 – U of T federated universities
- Level 7 – Co-branded entities (e.g., hospital and Toronto School of Theology partners)

Owing to their complexity, Levels 5, 6 and 7 will be developed at a later stage; institutions at these three levels should use their current graphics and stationery until then.

## 1.3 Our Guiding Principles

Our two guiding principles are:

- **Accessibility** – to help ensure our materials are accessible to people who are sight-impaired, we have selected fonts and minimum font sizes that are easy to read and have recommended against using white (reversed out) type.
- **Quality** – to help represent U of T as the world-renowned institution that it is, we have chosen a specific dark blue colour that reproduces consistently when printed and have stipulated minimum sizes for U of T's registered trademarks to ensure they reproduce clearly.

## 2.0 Signatures

While these branding elements are sometimes referred to as “logos” they are professionally known as “signatures.”

U of T's signatures consist of two elements – the crest and a wordmark (e.g. the words University of Toronto, Faculty of Arts & Science, etc.).

All of the University of Toronto's signatures are official marks of the institution. As such, they should be protected. Any U of T signature must always appear exactly as designed and must never be altered in any way. Legally, any misuse of the University of Toronto's signature severely compromises the institution's ability to protect its various official marks.

**NB:**

- The crest and wordmark must always appear together as part of a full University of Toronto signature – never use either the crest or a wordmark on its own.
- In any single document, there must never be more than one U of T signature – i.e. either the core U of T signature or a single campus/faculty/academic department/EDU signature should appear. The same signature can, however, appear more than once within the document – e.g. on both the front and back covers of a brochure.
- No other text (e.g. Strategic Communications, Facilities & Services, Career Centre, etc.) may appear as part of the signature or so close to the signature as to look as if it is part of it.



## 2. Signatures

### 2.1 Signature Hierarchy and Configurations

#### 2.1.1 Level 1 – Core U of T

There are two versions of the signature – left justified and centred stacked. The left justified version should be used for all purposes unless there is sufficient space to accommodate the centred stacked signature (see section 2.5).



UNIVERSITY OF  
TORONTO



UNIVERSITY OF  
TORONTO

These formats of signature may only be used for core U of T and may not be replicated by any other entity within U of T (e.g. campus, faculty, academic department, EDU, etc.).

#### Who Uses This?

Everyone who works in a central administrative division:

- Business Affairs
- Office of the Chancellor
- Office of the Governing Council
- Human Resources & Equity
- Office of the President
- Research
- University Advancement
- University Relations
- Office of the Vice-President & Provost

#### Additional Exceptional Uses:

- Faculty members – for conferences, research posters and external advertising
- HR staff in academic divisions – for external recruitment advertising

**How to Get This Artwork:** Please contact [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca)

#### 2.1.2 Level 2 – U of T Campuses: University of Toronto Mississauga and University of Toronto Scarborough

Both the University of Toronto Mississauga and the University of Toronto Scarborough have signatures comprising the crest, the University of Toronto standard wordmark, a divider line and campus name.

This format of signature may only be used for these campuses and may not be replicated by any other entity within U of T (e.g. core, faculty, academic department, EDU, etc.).

*University of Toronto  
Mississauga Signature*



*University of Toronto  
Scarborough Signature*



**Who Uses This?** All administrative staff at the Mississauga and Scarborough campuses. See section 2.1.4 for the signatures that faculty members and staff working within academic departments or EDUs at U of T Mississauga or U of T Scarborough should use.

**How to Get This Artwork** Please contact the U of T Mississauga (905-569-4659 or 905-569-4350) or U of T Scarborough (416-287-7089) communications department.

### 2.1.3 Level 3 - U of T Faculties

All standard faculty signatures appear as three elements: the crest, University of Toronto one-line wordmark and one line of text containing the faculty name. For faculties with very long names (e.g. Faculty of Applied Science & Engineering), a second “space-saver” version of their signature is available with the name broken over two lines.

This format of signature may only be used for faculties and may not be replicated by any other entity within U of T (e.g. core, campus, academic department, EDU, etc.).

*Standard Faculty Signature*



*Space-Saver Faculty Signature*



**Important:** Named faculties do not follow the U of T standard for signatures and are not covered in this sub-section. All named faculties (Bloomberg Nursing, Daniels AL&D, Dalla Lana Public Health, Factor-Inwentash Social Work and Rotman Management) must, however, adhere to the guidelines regarding the use of U of T's registered trademarks (see sections 2, 3, 4, 5, 6, 7 and 8).

#### Who Uses This?

All administrative staff working in a faculty. See section 2.1.4 for the signatures that faculty members and staff working within academic departments or EDUs should use.

**How to Get This Artwork:** Please contact your faculty's communications department.

#### 2.1.4 Level 4 - U of T Academic Departments and Extra Departmental Units (EDUs)

##### *Academic Departments / EDU As and Bs / Named EDUs*

All standard signatures for academic departments, EDU As and Bs and named EDUs (e.g. Jackman Humanities Institute) appear as three elements: the crest, one line of text containing the department name and the University of Toronto one-line wordmark. For departments/EDU As and Bs/named EDUs with very long names (e.g. The Edward S. Rogers Sr. Department of Electrical & Computer Engineering), a second space-saver version of their signature is available with the name broken over two lines.

This format of signature may only be used for academic departments, EDU As and Bs and named EDUs and may not be replicated by any other entity within U of T (e.g. core, campus, faculty, EDU C and D, etc.).



##### *Single Division EDU Cs and Ds*

All single division EDU C and D signatures appear as four elements: the crest, the University of Toronto one-line wordmark, one line of text containing the faculty name and one line of text containing the EDU C or D name. For EDU Cs and Ds with very long names (e.g. Centre & Testbed for Intelligent Transportation Systems Research & Development), a second space-saver version of their signature is available with the name broken over two lines.

This format of signature may only be used for single division EDU Cs and Ds and may not be replicated by any other entity within U of T (e.g. core, campus, faculty, academic department, EDU A and B, named EDU, multi-divisional EDU C and D, etc.).



*Standard Signature*



*Space-Saver Signature*



### *Multi-divisional EDU Cs and Ds*

All multi-divisional EDU C and D signatures appear as three elements: the crest, the University of Toronto stacked wordmark and one line of text containing the EDU C or D name. For EDUs with very long names, a second space-saver version of their signature is available with the name broken over two lines.

This format of signature may only be used for multi-divisional EDU Cs and Ds and may not be replicated by any other entity within U of T (e.g. core, campus, faculty, academic department, EDU A and B, named EDU, single division EDU C and D, etc.).

*Standard Signature*



*Space-Saver Signature*



### **Who Uses This?**

All faculty members and staff working within academic departments or EDUs.

**How to Get This Artwork:** Please contact your faculty's communications department.

## 2.2 Multi-divisional Materials

If you are creating promotional materials featuring more than one U of T division (e.g. two or more faculties, two or more academic departments), please contact [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca) for advice on how to proceed.

## 2.3 No Specialized Logos

Our visual ID framework aims to create an integrated visual identity for the whole University. Specialized logos created specifically for an individual academic entity or program or an administrative division, department, centre or office **may no longer be used**.

Please phase out all specialized logos.



## 2.4 Signature Consistency

Always use U of T signatures as designed and supplied and never alter them in any way.



*Never resize independent elements of the signature.*



*Never add extra elements to the signature.*



*Never rearrange elements of the signature.*



*Never stretch either the full signature or elements of the signature.*



Academic Department  
UNIVERSITY OF TORONTO



UNIVERSITY OF  
TORONTO



UNIVERSITY OF  
TORONTO

*Never recreate your signature using either unauthorised colours or more than one colour.*

*Never change the relative size or spacing of the type.*

*Never recreate the type for a signature.*

## 2.5 Clear Space Around a Signature

There must always be a minimum margin of clear space around all U of T signatures.  
In general, this clear space must:

- Be equal to 50 per cent of the height of the crest
- Appear around all sides of a signature

*Clear space around a Level 1 Centred Stacked Signature.*



*Clear space around a Level 1 Left Justified Signature.*



## 2.6 Signature Size

In print, the width of the crest within the signature must be 0.25" (0.7 cm) or larger. In digital formats, the crest must be 80 pixels in height or larger.

*Minimum signature size in most contexts*



*Minimum signature size in a digital format*



## 2.7 Signature Colour

U of T's official colour is dark blue (Pantone® 655). All U of T signatures must appear in Pantone® 655 and on a white background, unless they are being used in black and white printed materials in which case black U of T signatures must be used.

Both U of T's core Level 1 signatures are also available in a decorative reversed out (or white) version.

*Level 1 Left Justified Signature in Pantone® 655*



*Level 1 Left Justified Signature in black*



*Level 1 Centred Stacked Signature in reverse*



*Level 1 Left Justified Signature in reverse*



**Important:** The U of T shield is blue.

If you use the reversed out signature please ensure it is the one created specifically for this purpose featuring the white beaver and book elements on a shield of blue. A negative of either the Pantone® 655 or the black signature does not meet the official U of T design standards and will compromise the University's visual identity. It will not have the enhanced features that make this version more accessible and professional.



*Level 1 Left Justified Signature incorrectly reversed out. Note the blue beaver and book elements. In the correct version, these should appear as white.*

## 2.8 Background Colour for Signatures

All U of T signatures in Pantone® 655 or black must appear on a white background.

In general, avoid using reversed out signatures: they are less accessible for those with visual impairments.

Exceptions to this rule are very large materials (e.g. banners) and printed magazines or newsletters from core U of T, campuses or faculties. If you must use a reversed out signature, it should appear in white on a dark background: Pantone 655 or black. It must not appear over photographs or other graphic images.

The width of a reversed-out crest must be at least 0.5" (1.4 cm)



*A Pantone® 655 or black signature may only be used against a white background.*



*Never use a reversed out signature against light coloured backgrounds or images.*



*Never use either a Pantone® 655 or black signature against any colour other than white.*



*Never use either a Pantone® 655 or black signature against a background image.*

## 2.9 Placing the Signature on a Page

All University of Toronto signatures should be aligned with the left margin of the page whenever possible. If this is not viable, right alignment is recommended as the next best option. Please do not use them centred on the page.

The only exception to this is the core U of T Level 1 Centred Stacked Signature which may be used centred.

*Left aligned at bottom corner*



*Right aligned at bottom corner*



*Left aligned at top corner*



*Right aligned at top corner*



## 2.10 Placing the Signature with Text

All University of Toronto signatures are available from Strategic Communications & Marketing in a number of file formats at [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca). The chart below shows the correct format to use.

To help ensure that we produce materials of the highest possible quality, it is important to use the correct file format. If you have requirements for formats other than those listed below please contact [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca).

*Left aligned with wordmark*



Donec consectetur dapibus  
lorem. Cras ante metus, sagittis  
nec, porttitor et, pulvinar a

*Left aligned with crest*



Donec consectetur dapibus  
lorem. Cras ante metus, sagittis  
nec, porttitor et, pulvinar a

*Centre aligned Level 1  
Centred Stacked Signature*



Donec consectetur dapibus

## 2.11 Are You Using the Correct File Format?

All University of Toronto signatures are available from Strategic Communications & Marketing in a number of file formats at [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca). The chart below shows the correct format to use.

To help ensure that we produce materials of the highest possible quality, it is important to use the correct file format. If you have requirements for formats other than those listed below please contact [visual.id@utoronto.ca](mailto:visual.id@utoronto.ca).

**Important:** Don't use graphics taken from the web for print materials. These images may be copyrighted, and they likely don't have the resolution necessary for print.

Media Type	File Extension of Signature		
	.EPS	.JPG	.GIF
<b>PRINT</b>			
Materials produced using professional print design software (Adobe Design Suite, Quark XPress, etc.)	✓		
Microsoft Word document		✓	
<b>DIGITAL</b>			
Microsoft PowerPoint presentation	✓		✓
Website / E-Newsletter	✓		✓

## 3. Colours

The University of Toronto's official colour is Pantone® 655 (dark blue).



Pantone® 655

In colour documents, U of T's blue must be the dominant colour to help build and reinforce the University's brand identity. You may use secondary and accent colours to complement or contrast Pantone® 655 – but not to replace it. The table below contains two key pieces of information:

- The secondary and accent colour palettes;
- How to replicate Pantone® 655, the secondary and accent colours in different situations:
  - When printing using a four colour print process (CMYK values)
  - On a computer screen using office software; e.g. Microsoft Word or PowerPoint (RGB values)
  - In web usage (hexadecimal values)

	PRINT	DIGITAL MEDIA
OFFICIAL COLOUR	Pantone® Matching System Four-Colour Process	Screen Web Usage
SECONDARY COLOURS	Pantone® 655 C: 100 M: 70 Y: 3 K: 56	R: 0 G: 42 B: 92 Hex #: 002A5C
	Pantone® 122 C: 0 M: 17 Y: 80 K: 0	R: 255 G: 228 B: 152 Hex #: FFE498
	Pantone® 186 C: 0 M: 100 Y: 81 K: 4	R: 227 G: 24 B: 55 Hex #: E31837
	Pantone® 633 C: 100 M: 0 Y: 10 K: 25	R: 0 G: 139 B: 176 Hex #: 008BB0
ACCENT COLOURS	Pantone® 412 C: 0 M: 30 Y: 66 K: 98	R: 39 G: 17 B: 0 Hex #: 271100
	Pantone® 7453 C: 50 M: 26 Y: 0 K: 15	R: 123 G: 164 B: 217 Hex #: 7BA4D9
	Pantone® 422 C: 0 M: 0 Y: 0 K: 33	R: 206 G: 207 B: 203 Hex #: CECFCB
	Pantone® 692 C: 0 M: 23 Y: 10 K: 2	R: 234 G: 202 B: 205 Hex #: EACACD
	Pantone® 7492 C: 12 M: 0 Y: 50 K: 7	R: 218 G: 229 B: 205 Hex #: DAE5CD

The secondary colours can be used to highlight key points of information. They can also be used to define sections of a document or website.

The accent colours are intended to complement Pantone® 655 and the secondary colours, and can be used either as background elements or flourishes.

Our official colours are blue and white. All other colours should be used to support that brand.



*Vibrant palette*

Pantone® 122, 633, 186



*Cool palette*

Pantone® 7453, 633, 7492



*Awards palette*

bronze (70% of Pantone® 412), silver - 422 gold -122

## 4. Accessibility

One of the obligations that the University of Toronto has under the Accessibility for Ontarians with Disabilities Act (AODA) Information Communication Standard is to provide accommodated formats of materials upon request. To ensure that you are able to meet this obligation you need to consider the principles of accessible design when creating your material.

**Alternative text “tagging”:** the University of Toronto signature is considered artwork. To allow screen readers to recognize and describe artwork you must add an alternate tag (“alt tag”).

**How to “alt tag”:** Right click on the University of Toronto signature, click on “format picture”, click on the tab that reads “web” or “text box”. In the space for the alternative text add the following: **University of Toronto Logo**.



**Reversed-out text and graphics:** Avoid reversed-out text and graphics wherever possible. Black or dark text and graphics on a white background is most accessible.

# 5. Typography

## 5.1 Primary Typefaces

We recommend using two typefaces:

- For headers and signage: sans serif typeface
- For text: serif typeface

If you are using professional design software (e.g. Adobe Design Suite, QuarkXpress), then you should use the following:

- Headers/signage - Trade Gothic Condensed. For plain face type, please use the Trade Gothic font Condensed no. 18 and, for bold face, please use Condensed no. 20.
- Text – Bembo

If you are using office software (e.g. Microsoft Office), then you should use the following:

- Headers/signage – Arial Narrow or Helvetica Medium Condensed
- Text – Times New Roman

**NB:** It can be easier to read the text in presentations (e.g. Microsoft PowerPoint) and online if you use a sans serif font (e.g. Arial Narrow)

Typeface Exceptions:

- Core U of T/campus/faculty printed magazines and newsletters may use the typefaces chosen when the publications were designed.

### Bembo

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNPQRSTUVWXYZ  
1234567890

### Trade Gothic Condensed no. 18

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNPQRSTUVWXYZ  
1234567890

### Trade Gothic Bold Condensed no. 20

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNPQRSTUVWXYZ  
1234567890

## 5.2 Basic Standards for Usage

Please avoid using reversed out (or white) type for the text in printed materials. All of our materials should be fully accessible and white type can be very hard to read. Reversed out (or white) type is for acceptable large headers.

Never stretch typefaces.

### When using professional design software:

Never track type more than +5 or -5 units when copy setting, except in headers which may be tracked out to a maximum of +75 units.

- When typesetting in Bembo:
  - In setting body copy using Bembo, 11/13 is recommended. However, 10/12 may be used in smaller-sized documents (such as 3-fold 8.5" x 11"-14" flyers).
  - Bembo may be used in regular, italics, bold and bold italics, small caps and all caps.
  - NB: For legal text, the point size can go as small as 6/8.
- When typesetting in Trade Gothic:
  - In general, Trade Gothic should not appear under 12 point size.
  - While all typefaces in the Trade Gothic font family may be used, Condensed no. 18 and Bold Condensed no. 20 are the two we recommend.

### When using Microsoft Office software:

- For Times New Roman, a font point size of 11 or 12 is recommended.
- For Arial Narrow, in Microsoft Word documents, the minimum font point size recommended is 12; in Microsoft PowerPoint presentations, the minimum is 20 points.

# 6. Samples of Best Usage

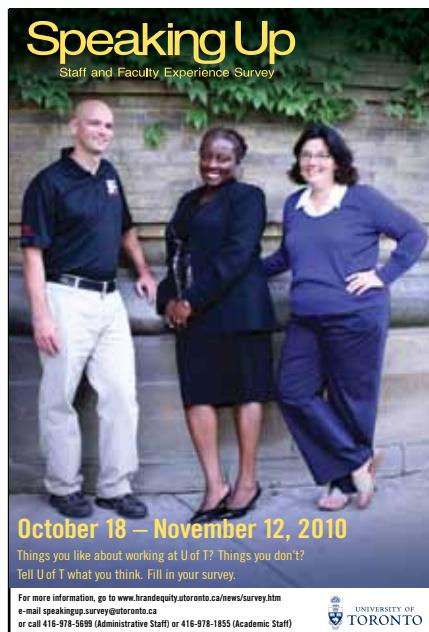
## 6.1 Posters and Banners

For posters, a mix of serif Bembo for copy setting and Trade Gothic no. 18 or 20 for display can be used to achieve a contemporary feel.

For banners, please use Trade Gothic no. 18 or 20. Because they are large format, it makes sense both esthetically and in terms of legibility. Please refrain from using Bembo whenever possible for banners.

For both posters and banners, the signature can appear at either the bottom or the top of the document. Their large formats are also conducive to reversed out signatures.

Examples of Usage



Poster



Banner

## 6.2 Print Advertisements

All advertisements should include the signature of the university unit producing and distributing them. The signature can appear at either the bottom or the top of the document.

All advertisements should use visual identity-compliant colours and fonts (**sections 3.0** and **4.0**, respectively).

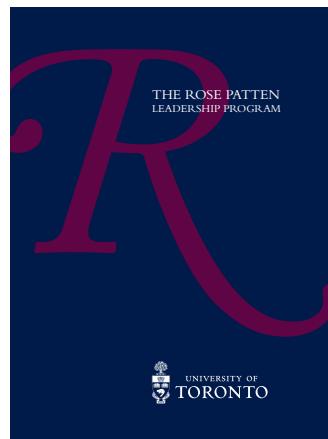
## 6.3 Core University & Ceremonial Publications

All publications should include the signature of the university unit producing and distributing them. If possible, this should appear on the front cover of the publication, otherwise it must appear on the back cover.

While these publications may use the typefaces chosen when they were designed, they should attempt to utilize the University's colour palette (see section 3.0).

### Examples of Usage

*Ceremonial publication with signature on front cover*



*Core university publication with signature on back cover*



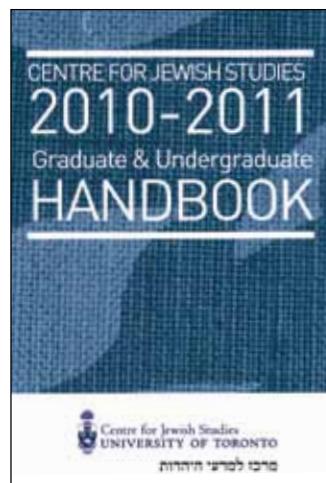
## 6.4 General Publications (Flyers, Newsletters & Brochures)

All publications should include the signature of the university unit producing and distributing them. If possible, this should appear on the front cover of the publication, otherwise it must appear on the back cover.

While these publications may use the typefaces chosen when they were designed, they should attempt to utilize the University's colour palette (see **section 3.0**).

### Examples of Usage

*General publication with unit signature on front cover and visual id compliant colour scheme.*



## Information Specific to Websites



# 7. Websites

The following section outlines best practices for using the University's signatures, typographic recommendations and colour palette on a U of T website. For a complete set of requirements for U of T webspaces, please refer to the Webspace Guide at <http://www.its.utoronto.ca/web-services/guidelines.htm>.

## 7.1 Signature Use on a Website

All University of Toronto websites should include within their header the signature appropriate to their unit. This signature should appear in the top left corner of the page. The signature should be 80 pixels in height with 20 pixels of white space above and below it and 32 pixels of white space on its right side.

*Signature size and clear space on a website*



## 7.2 Typeface Recommendations for Websites

The following typefaces are recommended for the web:

- Sans serif: Arial or Helvetica
- Serif: Times New Roman or Times

Headings should use a serif font and non-headings should use a sans serif font.

## 7.3 Colour Recommendations for Websites

Please refer to section 3.0 for colour recommendations and their formulations for web use. These colours may be used to enhance the site design for any university unit.

## 7.4 Website Sample

The University of Toronto Department of Physics's website is an example of best practices in terms of signature usage, typography and colour palette.

The screenshot shows the homepage of the University of Toronto Department of Physics. At the top, there is a navigation bar with links to 'UofT Home', 'Arts and Science', 'Contact', 'Webmail', a search bar, and a checkbox for 'Search only in current section'. Below the navigation is the department's logo featuring a crest and the text 'Physics UNIVERSITY OF TORONTO'. A banner image of a classical building's facade is visible. To the right of the banner, a sidebar highlights 'Unmatched Opportunities' with a quote from Prof. Michael Luke, Chair of the Department of Physics. The main content area features a news feed with several items, each with a thumbnail, date, title, and a 'more...' link. On the right side, there is a 'WELSH LECTURES IN PHYSICS 2011' section featuring Deborah Jin, and a 'Quick Links' sidebar with links for Undergraduate and Graduate programs, as well as a 'Physics Computing Services 2011' footer.

## | Information Specific to U of T Merchandising ►

## 8.0 Website Merchandising

The use of University of Toronto trademarks on any products must be verified by the Trademark Licensing Office. Under no circumstances can U of T trademarks be used on products that have been disapproved or not approved by the Trademark Licensing Office.

Any division, individual, group, company or organization, on campus or off, interested in ordering U of T branded products (e.g., coffee cups, pens, water bottles and T-shirts), must place the order with authorized licensed suppliers who are contractually obligated to abide by the University's Trademark Licensing Program.

For all inquiries regarding merchandising, please contact [kristina.kazandjian@utoronto.ca](mailto:kristina.kazandjian@utoronto.ca).

INSIGHT

IDEAS

VISION

FORESIGHT

IMPACT

IMAGINATION

CREATIVITY

OPTIMISM

THINKING

POSSIBILITIES

INNOVATION

CURIOSITY

# BOUNLESS

## BOUNDLESS: The Campaign for the University of Toronto

### 9.0 Introduction

Boundless: The Campaign for the University of Toronto will use a wide range of media to communicate to a broad and diverse audience. For this reason, consistency of word, image and graphic design is important to the Campaign's success.

We hope these style guidelines are helpful to members of our internal community, particularly communications and advancement staff, in applying the Boundless concept to print, web and other forms of communication.

The technical specifications in this guide are meant to help us attain a level of quality and consistency that amplifies the overall impact of the Boundless concept and allows us to communicate powerfully the objectives of our campaign to internal and external audiences.

The Communications and Marketing group within University Advancement serves as a primary resource and point of coordination for all visual and editorial expressions of the Boundless brand. While we encourage creativity and value your participation in building this platform, divisions using the Boundless brand for campaign or other purposes should contact the DUA for advice and assistance in the development and execution of marketing materials.

If you have any questions regarding the Boundless campaign, please contact:  
[boundless.id@utoronto.ca](mailto:boundless.id@utoronto.ca)

### 9.1 Key Messages Underlying the Boundless Theme

Boundless, the brand of the University's campaign, was chosen for its ability to represent the limitless potential of the University community of faculty, students, staff, and alumni, for global leadership and impact.

In consultations with many stakeholders, including faculty and staff members, principals and deans, alumni, donors and students, several themes emerged as priorities for consideration in developing the campaign's brand:

- the need for a bold expression of our distinctive value and values;
- the ability to express the University's global excellence without arrogance;
- a desire for personal connection and emotional resonance that instills pride, awareness, and conviction in the University's purpose and mission;
- a recognition that the most powerful voices in articulating our mission are those of our own faculty, students, and alumni;
- a requirement for flexibility and fit with divisional aspirations;
- the need to reflect the global perspective of the University's community rooted in and reflecting one of the world's most intensely multicultural regions;
- a recognition that many of the campaign's aspirations speak to issues of leadership in an increasingly complex, borderless world.

Boundless emerged as a flexible, distinctive and powerful distillation of the creativity, innovation and impact of the University's broad community.

Boundless reflects the path-breaking nature of our research and collaboration, as we seek to extend the University's international reach and impact. It resonates with the experience of students at a watershed moment of personal growth and discovery, when they are broadening their knowledge, skills and experiences and preparing for leadership in an increasingly complex world. It reflects the aspirations of alumni and donors seeking to engage with major societal challenges through the University's mission and it expresses the open, inclusive and collaborative spirit underlying the global reputation of the University's community.

## 9.2 Working with Boundless

### How do I apply Boundless?

The Boundless platform is designed to be customized, and can be tailored to the specific needs and context of departments, groups, or individuals through the use of a secondary modifier word. These modifier words should ideally amplify the Boundless concept with words that convey a positive feeling of limitless possibilities. They should reflect well on the University.

**Examples:**

*Boundless Possibilities*

*Boundless Reach*

*Boundless Insight*

*Boundless Creativity*

*Boundless Exploration*

Modifying words that are expansive rather than overly specific work more effectively with the Boundless concept.

**Example:** If we were to describe a U of T alumna who had made important contributions to literature, we would suggest modifier words such as:

*Boundless Creativity*

*Boundless Imagination*

*Boundless Insight*

These modifiers work well because they amplify the concept of boundlessness. If the modifier feels overly specific or doesn't flow naturally (e.g. Boundless Novelist), we recommend choosing another word.

**Example:** If we were to use the Boundless concept in conjunction with a campaign-related event, we would suggest:

*Boundless Generosity*

*Boundless Compassion*

*Boundless Gratitude*

These modifiers work because they convey the high-order benefits related to the specific event. Again, modifiers that are too specific or literal (e.g. Boundless Booksale, Boundless Golf Tournament), do not enhance the Boundless concept.

### 9.3 Boundless Wordmark

As stated earlier, the broad use of the Boundless concept across a wide range of media requires visual consistency. For this, an official wordmark (a distinctive typographic treatment) has been developed. The wordmark uses Trade Gothic Bold, one of the University's primary typefaces. To achieve maximum impact, we recommend using the University's official colour Pantone® 655. The word Boundless is tracked tightly, to approximately *minus 50* in Adobe® Illustrator® or Adobe® InDesign®.

(For more information on U of T official colours, please see page 17)

*Boundless wordmark in Pantone® 655*

The image shows a large, bold, blue wordmark. The word "BOUNDLESS" is written in a sans-serif font, specifically Trade Gothic Bold. The letters are a deep navy blue color. The word is centered and occupies most of the frame. The font has a slightly compressed appearance, with the letters being closer together than a standard font, which is mentioned in the text as being recommended for maximum impact.

## 9.4 Boundless and secondary modifier words

When modifiers are used beside the word Boundless, they are to appear in the same point size using the contrasting colour of Pantone® 633 (official University secondary colour). Like the word Boundless, the modifier is set in Trade Gothic Bold and is tracked *minus 50* in Adobe® Illustrator® or Adobe® InDesign®. *Note: there is no extra space between the words. Secondary modifiers consist of only a single word and without punctuation.*

(For more information on U of T official colours, please see page 17)

*On a white background, the word Boundless appears in Pantone® 655 and the modifier in Pantone® 633.*

**BOUNDLESSINSIGHT  
BOUNDLESSREACH  
BOUNDLESSINGENUITY**

*On a graduated dark background, the word Boundless appears in white and the modifier in Pantone® 633.*

**BOUNDLESSINSIGHT  
BOUNDLESSREACH  
BOUNDLESSINGENUITY**

*On an overall dark background, the word Boundless appears in white and the modifier in Pantone® 633.*

**BOUNDLESSINSIGHT  
BOUNDLESSREACH  
BOUNDLESSINGENUITY**

## 9.5 Stacked options

An alternative stacked format is a good option if space is constrained and legibility might be affected. Here, the same rules of contrasting colour and the use of a specific font and its specifications apply. However, in order to ensure effective communication, the modifiers can be adjusted in size to create visually balanced messaging. In the examples below, words smaller than Boundless (*insight*, *reach*) have been increased proportionally to the length of the word Boundless. Words that are longer than Boundless (e.g. *ingenuity*) can be proportionally increased beyond the length of Boundless at the designer's discretion.

On a white background, the word Boundless appears in Pantone® 655 and the modifier in Pantone® 633. The modifier has been increased in size to match the length of the word Boundless.



**BOUNDLESS  
INSIGHT**

On a graduated dark background, the word Boundless appears in white and the modifier in Pantone® 633. The modifier has been increased in size to match the length of the word Boundless.



**BOUNDLESS  
REACH**

On an overall dark background, the word Boundless appears in white and the modifier in Pantone® 633. The modifier has been increased in size to extend beyond the word Boundless.

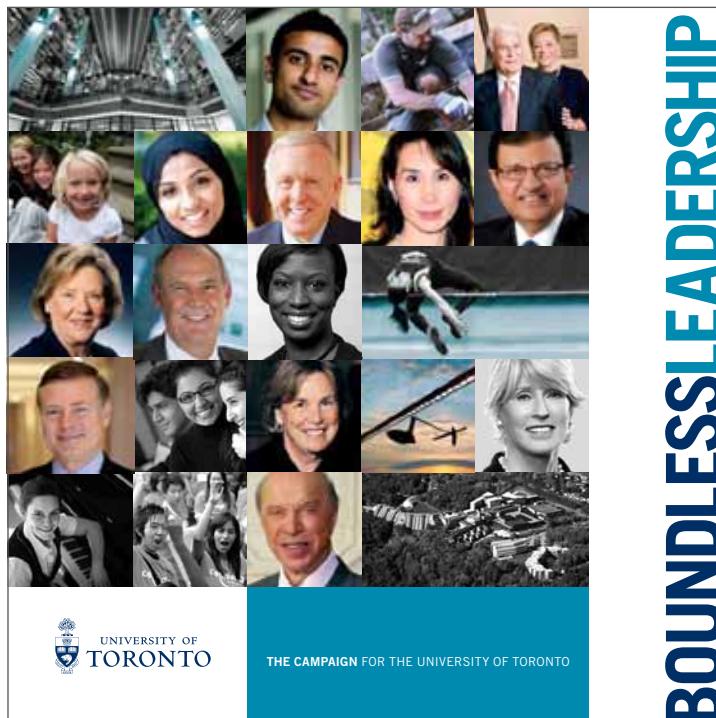


**BOUNDLESS  
INGENUITY**

## 9.6 Vertical heading geometry

Throughout the Campaign, we recommend using the U of T Left Justified Signature (see pages 10 to 19 of the University of Toronto Style Guide for usage information) for communications materials. Together, the wordmark, modifiers and U of T signature create a flexible framework for all applications. To enhance the meaning of the word Boundless and/or the modifier, we suggest carrying the text to the edge of the page. It is important to note that this application is intended for the right-hand side of the page. This design enables you to use a bold font treatment and visually convey the idea of pushing boundaries—in this case, the confines of the page. There can be exceptions when it is physically impossible to simulate this effect. A solution is explained below.

The fundamental design consists of the U of T Left Justified Signature and the wordmark plus modifier. Overall legibility is very important, so we recommend that care be taken when photography is used with the “live” area so that the key elements are strong and clear.



Ideally, Boundless or Boundless plus the secondary modifier should touch the edge of the space at the side and at the bottom.

However, there are scenarios in which it will be physically impossible to simulate this effect, such as when an in-house printer does not allow bleeds or where the technical limitations of print production might crop off some of the letters. In these cases, you can place Boundless or Boundless plus the secondary modifier within the print boundaries near to an edge, making sure no letters are cut off.

Below are three examples of magazine ad layouts that illustrate the potential problem and the solution:

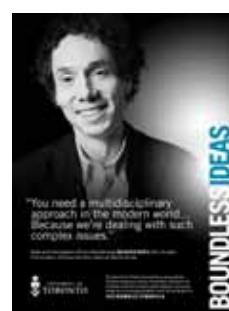
1) Ideal position



2) Type is cropped off



3) Solution



1) This shows the ideal layout for vertical type.

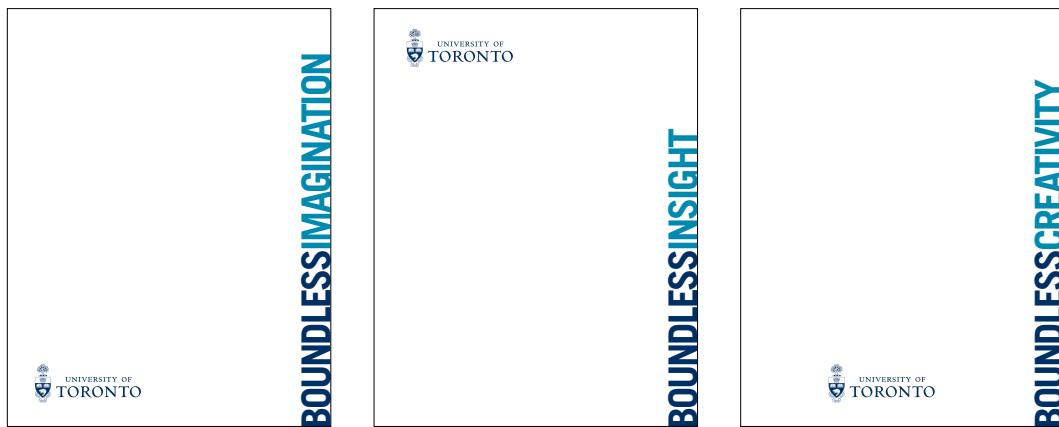
2) This shows what might happen if trimming is not perfectly accurate.

3) This shows a solution where the vertical type is moved into a “safe” area that but still retains the sense of boundlessness. The “safe” area is determined by the specific production method.

## 9.7 Geometry options

In the samples below, the U of T signature can be placed in different positions, depending on the layout and the application being used. Not all spaces will be able to accommodate a vertical heading treatment. When Boundless is used horizontally, we recommend bleeding the word beyond the edge by slightly cropping the first or last letter. However, one should also take into account the potential production issues described on page 36.

The top row shows how full-page magazine advertisements can work. The signature can be placed in a number of positions depending on the content (see *Campaign in Action* for samples). It is critical that the signature clearly associates U of T with the campaign and follows clearspace and legibility guidelines. *Note: If the application is a series of advertisements or covers, as shown below, the best practice is to keep Boundless the same size and allow the modifier to be longer or shorter depending on the word. The signature should also be in a consistent position.*

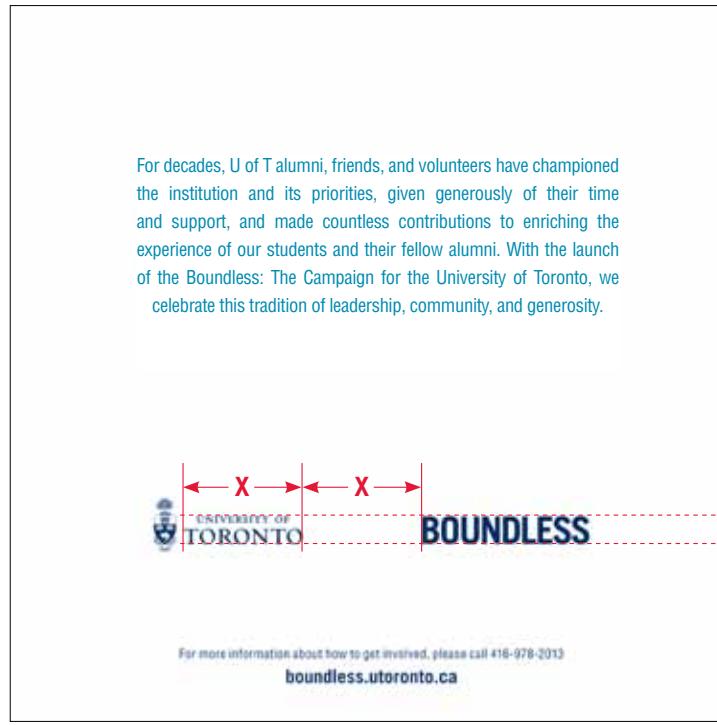


When using Boundless horizontally, it should also appear to bleed to the left or right (see *Campaign in Action* for samples). However, horizontal layouts may also have potential production issues (see page 9).



## 9.8 Alternate usage

Not all applications require the word Boundless to be used at a large size. In the example below, Boundless appears with the U of T Left Justified Signature. It is important that there is adequate space between the signature and the Boundless wordmark and a size relationship that ensures a balance between the two elements.



The word Boundless is the same height as the words University of Toronto.

The ideal distance between the signature and the word Boundless is the width of the word Toronto in the signature as shown by the letter X.

## 9.9 Boundless brand consistency

Consistent application of a wordmark builds the recognition that a particular graphic is associated with a particular organization or campaign, and further allows for meaning to be added to that design. Changing anything about the wordmark dilutes its power to promote fully the Boundless concept.

*Do not use upper and lower case.*

# Boundless

*Do not use another typeface.*

# BOUNDLESS

*Do not overlay other elements (unless it's a moving image).*

# CREATIVE BOUNDLESS INSPIRED

*Do not change the letterspacing.*

# BOUNLESS

*Do not use a different colour.*

# BOUNDLESS

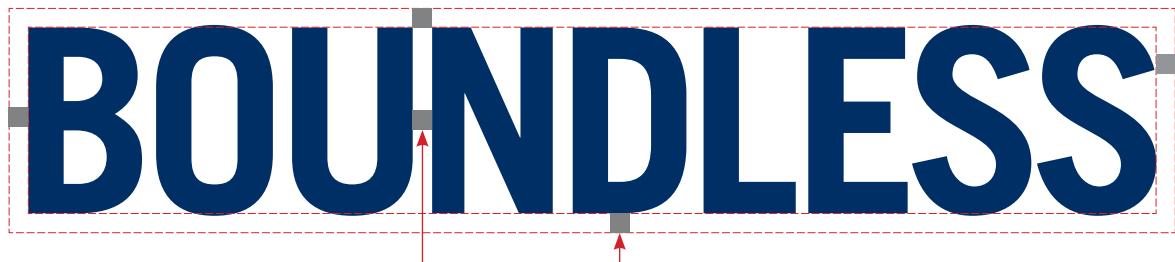
*Do not distort the wordmark.*

# BOUNLESS

## 9.10 Clearsapce

To maintain the integrity of the Boundless wordmark, the following guidelines on clearsapce apply. The clearsapce is equal to the space between the U and the N. This applies to type and images that relate to the Campaign. Avoiding the placement of logos or symbols from other organizations close to the Boundless wordmark. As a rule, we are not recommending Pantone® 633 for the Boundless wordmark. That colour is reserved for modifier words.

*Clearspace matches the space between the U and the N.*



*Example of an applied clearspace.*



*Example of an applied clearspace (without the guides).*



**Minimum size** In all formats, Boundless should not be less than 18 pixels or .25 inch high.



## 9.11 Colour options for Boundless

Colour plays a critical role in creating a proprietary identity for a wordmark or signature. The Boundless wordmark uses a limited palette. The white version and the version that uses the University's official colour are the primary usage options. Standard grey and black versions are acceptable for certain applications.

**Primary usage 1:** Boundless wordmark in reverse (white) on a dark background.



**Primary usage 2:** Boundless wordmark in Pantone® 655.



**Secondary usage:** Boundless wordmark in 50% black, but this percentage can be increased (*not* decreased) depending on the application. This version of Boundless is used as a design element and is *not* intended to be read as text. U of T strives to ensure that all our materials are accessible to people who are visually impaired.



**Tertiary usage:** Boundless wordmark in black for black and white applications.



## 9.12 Typography

The broader elements of the Boundless campaign use the Trade Gothic font family, one of the University's primary typefaces. Bembo, the other primary typeface, can also be used for longer applications or where a certain visual tone is required. *Note: Use only the official Boundless wordmark (page 33) and only the specified font for the modifiers (pages 34 and 35).*  
*All examples below are shown at 11 point.*

Trade Gothic Light

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Medium

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Bold

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Condensed no. 18

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Condensed no. 20

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Bembo Regular

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Bembo Bold

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Light Oblique

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Medium Oblique

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Bold Oblique

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Condensed no. 18 Oblique

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Trade Gothic Condensed no. 18 Oblique

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Bembo Italic

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

Bembo Bold Italic

**abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

## 9.13 The Campaign in action

These guidelines explain the fundamental parameters for a successful design program. In themselves, they are abstract building blocks that support the Campaign. Only when content is added and the program is seen over time does the full depth and breadth of the Boundless concept come to life.

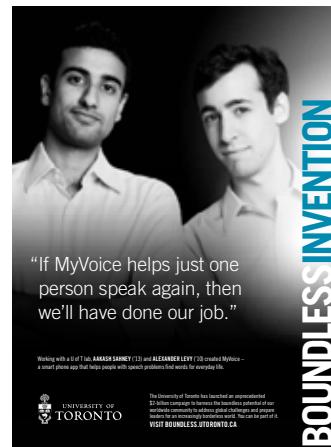
A few samples of the initial campaign elements utilizing the Boundless guidelines.



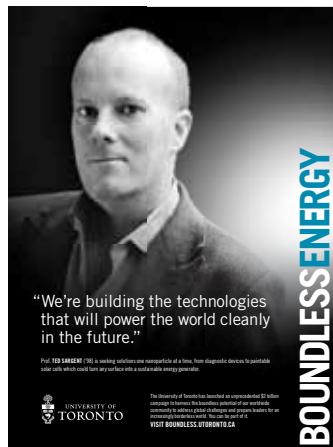
Banners



Newspaper advertising



Digital banners



Magazine advertising



Website

