WHY A BRAND?

SFU’s organizational units are diverse and distinctive, yet they are all part of an institution with shared values and a common purpose. Every time members of SFU communicate with the public, they influence our reputation and shape our brand. The tools we use to communicate—advertisements, signs, publications, videos, websites, presentations—all contribute to the character of not just the individual or organizational unit, but also the entire university. Communicating our brand unity strengthens our individual messages and SFU as a whole.

SFU’s logo and coats of arms are protected by copyright and may not be used without written permission of the university.

BRAND GUIDELINES

Brand guidelines provide a system to visually connect communications and messages to SFU’s brand DNA. This system provides detailed rules for using our brand elements and demonstrates how these elements come together to create various types of communications.

Using the brand guidelines is the responsibility of all members of the SFU community. The Communications & Marketing division oversees regular updates and implementation.

Contact sfu-brand@sfu.ca with any questions about this document.
BRAND ARCHITECTURE
Since the creation of our logo system in 2006, the needs and requirements for logo and brand architecture have increased and changed. Although core academic identities have mostly stayed intact, many new logos and identities have been developed throughout the institution, as shown on the right. Over time, the result is a fragmented image that dilutes the brand’s ability to build recognition and have an impact in an increasingly competitive post-secondary landscape.

With an understanding of the future requirements for brand architecture, a new system has been developed that creates both a coherent brand association across all levels of the institution and recognition for SFU as a whole. The architecture also provides flexibility to articulate our diversity and wide-ranging impact.
BRAND ARCHITECTURE
OVERVIEW

The SFU brand draws strength from its diversity and wide-ranging impact. And given that it is unconventional at its core, the brand architecture model should reflect this.

We established a system that uses a few brand architecture approaches (monolithic, sub-brand and endorsed) to create a hybrid solution for SFU. The system on the right demonstrates how we identify different SFU units that are organized in different categories: institutional, extension, associated, campus support services, and student success services.

The new system ensures clarity where it’s most needed, fuels the brand’s ambition, reflects investment levels across efforts and makes sure that future initiatives can be launched as efficiently as possible.

The outcome of this new approach will be increased brand impact and value, and a cohesive effort to deliver the SFU brand promise of engagement and knowledge to improve lives and advance society.

How to determine where something fits within the new architecture system is shown on the following pages 7-9, and how to use the logos properly is shown on pages 13-25.
**BRAND ARCHITECTURE**

**WHERE UNITS FIT**

The criteria outlined on these pages should be used to determine where an SFU unit fits within the brand architecture system.

The cornerstone of the brand architecture is the SFU logo, which functions as the consistent anchor for all units’ logos. The category in which the unit falls defines the approach to the design of each logo.

These are fixed approaches that have been developed to work across all needs; they should not be altered. How to use these logos is shown on pages 13-25.

---

**MASTERBRAND**

*Principle: Establishes and builds recognition for the SFU brand with all audiences.*

The masterbrand logo is used on internal and external brand communications that speak to the university as a whole.

---

**INSTITUTIONAL**

*Principle: Clarity for all stakeholders, especially those outside the institution.*

These are the core elements of SFU’s academic offering. Importance and prestige need to be protected here.

**Which logo version do I use?**

There are two logos in this category: formal and informal institutional logo.

The formal institutional logo is used to identify individual academic units and their operational function. Each academic unit gets the use of a formal logo. These formal versions are intended for communications that require an understanding of the operational function of the unit, and/or official communications.

Informal institutional logos have been developed for use on communications that don’t require an understanding of the operational unit. They are the preferred version as their simplified text and bold design highlight the breadth of studies at SFU and bring to life our unconventional values.

*The use of informal logos by faculties, departments and schools is at the discretion of the deans.*

---

**NOTE:** There is no informal logo for two-level logo lockups.
The criteria outlined on these pages should be used to determine where an SFU unit fits within the brand architecture system.

The cornerstone of the brand architecture is the SFU logo, which functions as the consistent anchor for all units’ logos. The category in which the unit falls defines the approach to the design of each logo. These are fixed approaches that have been developed to work across all needs, they should not be altered. How to use these logos properly is shown on pages 13-25.

## Extension

**Principle:** Does it serve SFU’s overall vision and ambition?

These initiatives sit alongside the core academic offering. They bring to life the idea of engagement, they are unconventional and fearless. The balance is between the unique offering (purpose/market relevance) and equity transfer to/from the SFU brand.

**Elements:**
- Initiatives and key entities with brand experience potential.

![Extension logo](image.png)

## Associated

**Principle:** Ensure SFU brand is being used consistently.

These are entities associated with SFU. They are looking to use the brand name at some level but fall outside the direct control of Communications & Marketing.

**Elements:**
- Supplementary services and retail.

![Associated logo for SFU Spirit Shop](image.png)
BRAND ARCHITECTURE
WHERE UNITS FIT

The criteria outlined on these pages should be used to determine where an SFU unit fits within the brand architecture system.

The cornerstone of the brand architecture is the SFU logo, which functions as the consistent anchor for all units’ logos. The category in which the unit falls defines the approach to the design of each logo. These are fixed approaches that have been developed to work across all needs, they should not be altered. How to use these logos properly is shown on pages 13-25.

CAMPUS SUPPORT SERVICES

Principle: Identify day-to-day functional support services on campus.

The masterbrand logo clearly identifies staff and equipment on campus for safety and security reasons. The use of this logo builds pride for these essential, day-to-day, functional support services.

STUDENT SUCCESS SERVICES

Principle: Identify core support services for students during their studies at SFU.

These are core services that support students in their bid for academic and personal success.

The use of these informal logos is at the discretion of the vice-provost, students and international.

SFU HEALTH AND COUNSELLING

Unit identification appears separately from masterbrand logo.

Campus support services masterbrand logo

Student success services informal logo
BRAND ELEMENTS
Our brand is made up of six distinct parts. These elements are the building blocks of SFU visual communications.

**BRAND ELEMENTS**

**OVERVIEW**

Logos

Typography and layout

Tagline

Photography styles

Colour palette

Positive
Provocative
Witty
Confident
Conversational
Concise

THE MORE THINGS CHANGE, THE MORE YOUR SCHOOL SHOULDN'T STAY THE SAME.

CANADA'S ENGAGED UNIVERSITY
Find out more at sfu.ca

THE MORE THINGS CHANGE, THE MORE YOUR SCHOOL SHOULDN'T STAY THE SAME.
The SFU logo is the heart of our brand. While the logo was created in 2006, the new brand platform takes inspiration from its simple but bold design.

The SFU logo should appear on all collateral that serves to communicate the university’s schools, administration and services.

Logo versions are available to identify specific institutional units and extensions, as shown in the brand architecture chart on page 6.

The logos on the right show the variety of types of logos that are available. Over the next few pages, the construction and use of these logos are outlined.

NOTE: These guidelines do not cover the use of the SFU Athletics and SFU Spirit Store logos.
To determine where an SFU unit fits within the brand architecture system, refer to the principles outlined on pages 7-9.

The masterbrand logo is used on communications within B.C. where the “SFU” acronym is recognized. This logo is the preferred version and should be used whenever possible.

The masterbrand logo with “Simon Fraser University” spelled out is used on communications that reach audiences outside of the province.

Alternatively, you can use the masterbrand logo and incorporate the text “Simon Fraser University” into a prominent headline, title or subtitle somewhere within the same composition.

To preserve the visual prominence and design integrity of the logo, it should appear on its own without any additional taglines, calls-to-action or other copy attached to it. Please refer to page 15 for proper tagline placement and usage.

NOTE: The previous version of the masterbrand out-of-province logo used the Bembo font. The new version uses the DIN Serif font.
SFU’s masterbrand logo files are available in colour formats—including CMYK, RGB and spot colour—and black and white. Colour reverse versions are available for use on medium-to dark-toned backgrounds.

The colour versions should be used whenever possible. The black and white version is only used for grayscale reproduction. These logos must be placed on a medium- or light-toned background. There are no reverse logo versions.

A complete set of logo files is available for print and digital applications in EPS and PNG formats. Only use the logo files as supplied. Do not create or alter these logos.

Logo applications on merchandise may be treated differently. Thorough guidelines are yet to be determined.
“Canada’s Engaged University” is SFU’s new tagline. It should be incorporated to all SFU institutional communications whenever space allows.

The tagline should always appear as specified on the right, in all caps, in DIN Condensed Black and with an underline. The tagline should be positioned in the one of four corners of a composition, preferably opposite an SFU logo to avoid additional visual complexity to the composition. Whenever possible, the underline should bleed off the closest edge of the composition. If there is a large safety area to accommodate, the line should stop at the end of the tagline.

The tagline can also include an optional, single-line, call-to-action with a URL, as shown on the right.

The tagline can appear in SFU dark red on a light background or reversed out of a dark background in white.

<table>
<thead>
<tr>
<th>TAGLINE</th>
<th>CALL-TO-ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>DIN Condensed Black (Caps)</td>
</tr>
<tr>
<td>Tracking</td>
<td>40</td>
</tr>
<tr>
<td>Kerning</td>
<td>Set to “Optical”</td>
</tr>
<tr>
<td>Align</td>
<td>Left</td>
</tr>
<tr>
<td>Align</td>
<td>Left</td>
</tr>
</tbody>
</table>

When the tagline is positioned opposite the logo, align the underline with the bottom of the SFU logo.

Align baseline of the call-to-action with the bottom of the SFU institutional informal logo. See page 18 for detailed guidelines for SFU institutional informal logos.
To determine where an SFU unit fits within the brand architecture system, refer to the principles outlined on pages 7-9.

This page describes the construction of single-level and two-level formal logos. The two-level version is only required when an overarching unit and sub-unit need to both be identified. These two unit names are always separated by a dark red line as shown. See page 27 for colour specifications.

Horizontal and vertical versions of these formal logos can be created. In horizontal versions, unit names should be split over two lines. In vertical versions, only single unit names can be used; they can be set on two or three lines to help reduce the width for narrower compositions.

Do not attempt to create or alter these logos. No additional taglines, calls-to-action or other copy should be attached to these logos. Contact sfu-brand@sfu.ca to obtain your logo.

* These font size and leading measurements are only accurate if the logo block is at 1” wide.
SFU’s formal logo files are available in colour formats— including CMYK, RGB and spot colour— and black and white. Reverse colour versions are available for use on medium- to dark-toned backgrounds.

The colour versions should be used whenever possible. Black and white is used for grayscale reproduction. These logos must be placed on a medium- or light-toned background. There are no reverse logo versions.

A complete set of logo files is available for print and digital applications in EPS and PNG formats. Only use the logo files as supplied. Do not create or alter these logos.
To determine where an SFU unit fits within the brand architecture system, refer to the principles outlined on pages 7-9.

The use of informal logos by faculties, departments and schools is at the discretion of the deans.

This page describes the construction of informal logos. Unlike our formal logos, these ones do not include the operational designation, like “faculty of” or “department of”. They are intended as simple subject matter identifiers. If the operational designation must be included, a formal logo should be used instead.

Horizontal and vertical versions of these informal logos can be created. They can be set on one or two lines, with the first line aligning to the bottom of the logo block for horizontal versions or the bottom left edge for vertical versions.

Do not create or alter these logos. No additional taglines, calls-to-action, or other copy should be attached to these logos. Once your dean has approved the use of an informal logo, contact sfu-brand@sfu.ca to obtain your logo.

The Beedie School of Business and the Segal Graduate School of Business have been given customized design. These units are named and require appropriate donor recognition.

<table>
<thead>
<tr>
<th>INFORMAL NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
</tr>
<tr>
<td>Size</td>
</tr>
<tr>
<td>Leading</td>
</tr>
<tr>
<td>Tracking</td>
</tr>
<tr>
<td>Kerning</td>
</tr>
<tr>
<td>Align</td>
</tr>
</tbody>
</table>

* These font size and leading measurements are only accurate if the logo block is at 1” wide.
SFU’s informal logo files are available in colour formats—including CMYK, RGB and spot colour—and black and white. Reverse colour versions are available for use on medium- to dark-toned backgrounds.

The colour versions should be used whenever possible. Black and white is only used for grayscale reproduction. These logos must be placed on a medium- or light-toned background. There are no reverse logo versions.

A complete set of logo files is available for print and digital applications in EPS and PNG formats. Only use the logo files as supplied. Do not create or alter these logos.
To determine where an SFU unit fits within the brand architecture system, refer to the principles outlined on pages 7-9.

Extensions incorporate the SFU logo alongside a custom wordmark that is designed using the DIN family of fonts. This approach will allow a degree of individual personality for these extensions while creating a cohesive system and dramatically increasing SFU recognition.

The wordmark can be customized to portray the extension’s brand personality. Customization can include slight alterations to the letterforms, but should not introduce any holding shapes or pictographic symbols. It can also use multiple weights, sizes and styles of letterforms from the DIN family of fonts. If the wordmark contains several lines of copy, the baseline of the most prominent word should align with the bottom of the logo block.

To ensure applicability across a variety of compositions, the wordmark portion of the logo should not be more than 3.5 times the width of the SFU block. This will also ensure prominence of the SFU logo. Single words should not appear taller than the SFU block.

Horizontal and vertical versions can be created with the SFU block to the left of the wordmark or above it.
SFU’s extension logo files are available in colour formats—including CMYK, RGB and spot colour—and black and white. Reverse colour versions are available for use on medium-to dark-toned backgrounds.

The colour versions should be used whenever possible. Black and white is only used when colour reproduction is limited. These logos must be placed on a medium- or light-toned background. There are no reverse logo versions.

A complete set of logo files is available for print and digital applications in EPS and PNG formats. Only use the logo files as supplied. Do not create or alter these logos.
To give our logos the right impact, avoid crowding it with other elements, avoid making it too small, and place it within compositions somewhat consistently.

The logo’s clearspace is equal to the height of the SFU logo block. Exceptions can be made for extremely tight spaces, like digital display ads.

The minimum size of the SFU block portion of any of our logos is 0.75” for print and 80 pixels for digital applications.

Whenever possible, the SFU logo block should touch the left or top edge of the composition. When using institutional or extension logos, horizontal versions should be aligned on the left side and vertical versions to the top edge. Exceptions to this rule are when a large safety area is required, like in video. Our logos should not ever bleed off two sides of the composition, like in a corner. On the edge that is not bleeding, a minimum distance that is equal to the height of the SFU logo between the edge of the composition and the logo is required.

The rules described on this page are to be applied to all logo types, not just those used for demonstration.
We have established guidelines for how to use the logos of partner companies in SFU communications.

When SFU is leading the communication, it should appear as the dominant identity by appearing first, and should follow our brand guidelines. SFU’s masterbrand, institutional or extension logos can be used with partner logos. Whenever possible, partner logos should appear in SFU’s dark grey or reversed in white on a dark background. They should appear approximately 50 per cent smaller than the SFU logo, and should be positioned outside of the SFU logo’s clearspace (see page 22). Placing partner logos in opposite corners to the logo is preferred.

When SFU is in a sponsorship role, use the SFU masterbrand logo. In such applications, it should appear at the same visual weight as other sponsors. Other sponsor logos should be positioned outside of the SFU logo’s clearspace (see page 22).
When multiple internal units need to be identified, do not use multiple SFU logos together.

Instead, use SFU’s masterbrand logo or the dominant institutional or extension logo and then include the names of other partner units within a subheader positioned in an opposing corner of the composition, as shown in the examples on the right. The subheader should be set in DIN Pro Condensed Black, as specified on page 29.

The subheader should be written in a way that explains the relationship of the units, as demonstrated in these examples.
LOGOS
BEST PRACTICE

We want our logo to be consistent and recognizable wherever it appears. Here are a few things to avoid when you are working with the logo.

**DO NOT** change the logo colours.

**DO NOT** alter the composition.

**DO NOT** apply special effects such as drop shadows or embossing.

**DO NOT** replace or add any text to our logos.

**DO NOT** rotate, skew, or distort the logos.

**DO NOT** recreate the logos in any way or change the official typefaces used in the brand composition.
The university’s coat of arms (sometimes called the crest) is restricted to formal and ceremonial use.

The coat of arms, granted to SFU in 2007, is limited to specific formal uses: degree and certificate parchments, and their frames and folders; a special line of high-end commemorative gifts from the SFU Bookstore; and formal communications of the president, senate, chancellor and the board of governors. No other version of the coat of arms may be used. The coat of arms and crest colours are protected by copyright.

Use of the coat of arms must always be approved by SFU’s Communications & Marketing and VP Legal Affairs. Contact sfu-brand@sfu.ca
The SFU colour palette is inspired by the red within our logo, and is designed to create a bold, unified and memorable look.

SFU light red is our primary colour, to be used as the dominant colour in all applications. It is supported by SFU dark red which is the colour used in the masterbrand logo. These two reds are designed to work well together, creating a distinctive tone-on-tone effect.

SFU dark grey is simply used in the text portion of our institutional and extension logos, and can be applied to subheads and graphic elements. Black is used for body copy.

We also use any percentage of black (grey tones) as demonstrated with the gradient of greyscale colour swatches on the far right. These are useful when designing complex charts and diagrams that require contrast between numerous variables. If these grey tones are not sufficient, screens of the two reds can be used, but only when designing more complex charts and diagrams. On occasion, we use 5 per cent black as a background to highlight and define areas of copy, like sidebars.

**SFU Light Red – Primary**

Used for dominant background fields, headers, call-outs and graphic elements

Pantone 199C
C0 M100 Y82 K0*
R204 G6 B51*
# C0633*

*CMYK, RGB and HEX have been customized to achieve best representation of PMS 199.

**SFU Dark Red**

Used in our masterbrand logo, subheads, call-outs, secondary background fields and graphic elements

Pantone 187C
C7 M100 Y82 K26
R166 G25 B46
# A6192E

**SFU Dark Grey**

Used in our institutional and extension logos, in subheads and graphic elements

**Black**

Used in body copy

Pantone Process Black
C0 M0 Y0 K100
R0 G0 B0
# 000000
To demonstrate the use, proportion, and flexibility of our colour palette, this page shows how colour is used in the design of a few spreads from a multi-page brochure.

The dominant use of red is an important part of what makes our brand distinctive, and is reflective of our brand attributes.
Our brand typefaces reflect the fearless, approachable and ready attributes of the SFU brand.

Our standard typefaces are Countach, DIN Pro and DIN Serif. We have established specific styles and uses for each typeface, as described on the right.

When these fonts are not available, we have also specified system fonts, shown on page 32.

Font purchasing information:

**Countach:** [www.productiontype.com/family/countach](http://www.productiontype.com/family/countach)

**Din Pro:** [www.myfonts.com/fonts/fontfont/ff-din](http://www.myfonts.com/fonts/fontfont/ff-din)

**DIN Serif** font was custom made for SFU. You can purchase the default version of the DIN Serif font via the automated online platform. Please note that after your purchase you must request the customised version by email at info@parachutefonts.com. This is an extra step but a necessary one: [www.parachutefonts.com/typefaces/allfonts/din-serif](http://www.parachutefonts.com/typefaces/allfonts/din-serif)

### HEADLINES

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
<th>Leading</th>
<th>Tracking</th>
<th>Kerning</th>
<th>Align</th>
</tr>
</thead>
<tbody>
<tr>
<td>Countach Bold (Caps)</td>
<td>Larger than 30 pt*</td>
<td>86% of the font size</td>
<td>0</td>
<td>Set to “Metrics”</td>
<td>Left or right. Bleed off the same side whenever possible.</td>
</tr>
</tbody>
</table>

### SUB-HEADS, CALL-OUTS, CALLS-TO-ACTION

<table>
<thead>
<tr>
<th>Font</th>
<th>Size</th>
<th>Leading</th>
<th>Tracking</th>
<th>Align</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIN Pro Condensed Black (Caps)</td>
<td>Smaller than 30 pt*</td>
<td>120% of the font size</td>
<td>20</td>
<td>Left</td>
</tr>
</tbody>
</table>

### BODY COPY AND CALL-OUTS

<table>
<thead>
<tr>
<th>Font</th>
<th>Leading</th>
<th>Tracking</th>
<th>Align</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIN Serif Regular</td>
<td>150% of the font size</td>
<td>0</td>
<td>Left</td>
</tr>
</tbody>
</table>

### SIDE BARS, CAPTIONS, CHARTS

<table>
<thead>
<tr>
<th>Font</th>
<th>Leading</th>
<th>Tracking</th>
<th>Align</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIN Pro Light, Regular, Medium</td>
<td>150% of the font size</td>
<td>0</td>
<td>Left</td>
</tr>
</tbody>
</table>

* Large scale applications, like banner and signage, require unique sizing consideration based on the distance to the viewer.
Typography is an important part of our brand toolkit; it helps to set the voice of our brand. It is also very flexible to accommodate different types of messages and to remain fresh and dynamic across all brand touch points.

Here is a range of typographic layout examples that demonstrate this flexibility and provide inspiration for different types of layouts.

Typographic layouts should feel dynamic and bold. It is important to set a strong grid to help provide structure and balance, but use the grid in a flexible manner to create expressive and energetic layouts.

Headlines can simply be set reversed out of an image and in light red on a white background or vice versa. Blocks that contain text and bleed off a vertical or horizontal edge can be introduced to help with legibility and to create a more dynamic layout.

Large and bold numbers and words can help enliven content. Alternating between the two SFU reds can also create a sense of texture and rhythm to layouts.

Title bars can bleed into fields of colour to create interesting negative spaces for headlines and copy. When doing so, the edge of the field should align with the baseline or top line of the headline. The title bars must have ascending horizontal lengths moving towards the connecting field of red. Placing the logo and headlines or block of copy on opposing sides of a composition creates a sense of dynamism and balance.
We often contain titles, headlines and call-outs within graphic bars that are inspired by the design of the SFU masterbrand logo.

These bars are either in white with the headline in SFU light red or in SFU light red with the headline in white. On occasion, we use SFU dark red for the title bars on a light red background for a more subtle effect.

NOTE: The X is equal to the height of a period.
When our standards brand fonts (see page 29) are not available, we use Impact, Trebuchet MS and Times instead. These fonts are all common system fonts or open source, so they do not require users to purchase licenses.

These typefaces are also useful for sharing and editing documents in applications like PowerPoint and Word.

### A TRADITION OF BEING NON-TRADITIONAL

At SFU, you’ll get an actionable education. In other words, smart thinking applied to actually ‘doing’. This often means leaving familiar comfort zones and breaking new ground, sometimes with unexpected collaborators. Regardless of your faculty, we’ll encourage you to abandon a conventional viewpoint and seek out innovative solutions that can shape communities, and influence society. This philosophy, combined with tangible professional skills, means that when you graduate, you’ll begin the adventure to success with purpose and possibility.

Business, engineering, and psychology students work together on a product designed to reduce food waste as part of the Technology Entrepreneurship program.

<table>
<thead>
<tr>
<th><strong>HEADLINES</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>Impact Regular (Caps)</td>
</tr>
<tr>
<td>Size</td>
<td>Larger than 30 pt*</td>
</tr>
<tr>
<td>Leading</td>
<td>Equal of the font size</td>
</tr>
<tr>
<td>Tracking</td>
<td>0</td>
</tr>
<tr>
<td>Align</td>
<td>Left or right. Bleed off the same side whenever possible.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>SUB-HEADS, CALL-OUTS, CALLS-TO-ACTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>Trebuchet MS Bold (Caps)</td>
</tr>
<tr>
<td>Size</td>
<td>Smaller than 30 pt*</td>
</tr>
<tr>
<td>Leading</td>
<td>120% of the font size</td>
</tr>
<tr>
<td>Tracking</td>
<td>0</td>
</tr>
<tr>
<td>Align</td>
<td>Left</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BODY COPY, CALL-OUTS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>Times Regular</td>
</tr>
<tr>
<td>Leading</td>
<td>140% of the font size</td>
</tr>
<tr>
<td>Tracking</td>
<td>0</td>
</tr>
<tr>
<td>Align</td>
<td>Left</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>SIDE BARS, CAPTIONS, CHARTS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>Trebuchet MS Regular, Bold</td>
</tr>
<tr>
<td>Leading</td>
<td>150% of the font size</td>
</tr>
<tr>
<td>Tracking</td>
<td>0</td>
</tr>
<tr>
<td>Align</td>
<td>Left</td>
</tr>
</tbody>
</table>

* Large-scale applications, like banner and signage, require unique sizing consideration based on the distance to the viewer.
PHOTOGRAPHY STYLE
PRIMARY:
BLACK AND WHITE

Our primary photography is black and white with a photojournalistic style. These images are to be used as the dominant images within most brand applications.

These brand images should portray unique projects, learning opportunities, and experiences that SFU students, faculty and researchers are involved in, with an emphasis on the impact they have on the world and each other. They should feel candid and authentic, with people as the prominent subject. To achieve this, it is important to photograph people who are engaging in real activities.

These primary images should have dynamic compositions taken from interesting angles. They should also feel somewhat simple, without too much visual noise. Quiet space in the composition allows headlines and titles to be easily placed over them. The blacks within these images should feel deep and rich, without losing too much tonal variation.

The brand images should portray unique projects, learning opportunities and experiences that SFU students and faculty are creating for real impact in the world.

The composition should be dynamic, with space allowed for headlines and titles placement. The black tones should be deep and rich.

The images should focus on people engaging in real activities. They should feel candid and authentic.
We use colour photography in a secondary role to support specific content in news stories, announcements, publications and some institutional communications that speak directly to influencers. This imagery is also used when colour is crucial to understanding the content. Use colour in print publications where we need to show potential students, specific campus buildings and surrounding geography.

Because these images are often used with our strong SFU reds, it is important that the colours within them don’t clash.

Secondary imagery should be simple and clean, without too much visual noise or contrasting colours. Images with neutral lighting and a cool temperature will create a nice contrast and complement nicely with our reds. The coloration can be altered by imperceptibly reducing the cyan or blue in Photoshop if necessary. This treatment does not apply to all imagery and should be used with discretion.

Images to support content, such as news stories

Campus photos
PHOTOGRAPHY IN LAYOUT

Photography should bleed off one or more edges of a composition. When multiple photos are incorporated into a spread, consider positioning them so they create a dynamic composition by balancing scale, placement and negative space.
PHOTOGRAPHY
COMBINING BLACK AND WHITE WITH COLOUR

When using primary and secondary photography together, the black and white images should appear at a larger scale than the colour ones. The examples on the right demonstrate this principle.
When it comes to our brand, how we speak can be as important as what we say.

We know that content is key, so the brand stories we tell will ultimately reflect our big brand promise to improve society. These stories will also highlight our brand attributes that define us and make us uniquely SFU. But how do these attributes (unconventional, fearless, approachable, compassionate and ready) translate into the tone of our communications and marketing?

SFU isn’t like other universities and we shouldn’t sound like them either. We should always consider the audience and occasion. We use different techniques for a short copy print ad or a brochure headline than an academic might use in formal publications.

We’re optimistic and intelligent – never pretentious. We’re friendly and when the situation is right, we’re not afraid to be witty or playful. We use concise, conversational language – don’t use twelve words if five will do.

Here are some headline examples to help keep you on track.

We follow the SFU Editorial Style Guide in the communicators’ toolkit, which is based on Canadian Press guidelines: thecanadianpress.com/writing-guide

**SFU IS:**
Positive / Provocative / Witty / Confident / Conversational / Concise

**SFU IS NEVER:**
Pessimistic / Corporate / Arrogant / Uptight / Boring / Longwinded

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**Outside the classroom.**
Outside the status quo.
Outside the traditional.

**Outside is where change takes place.**
Step outside familiar boundaries, and engage the world head-on.

**Because making a difference outside, also makes a difference in you.**
So go ahead, think outside. We’ll meet you there.

Student manifesto from “Outside Thinking” campaign
BRAND APPLICATIONS
Print ads should always feel bold and simple with clear and concise messages. These print ad examples demonstrate the flexibility of our brand elements to accommodate different types and lengths of content and imagery.
ADVERTISING
PRINT WITH COLOUR PHOTOGRAPHY

In special circumstances, colour photography can be used for specific institutional advertising that targets influencers, like these examples on the right. Such applications require the president’s approval.

WE’RE THRILLED TO ANNOUNCE THE ADDITION OF THE SFU ART MUSEUM.

We are pleased to announce the addition of the SFU Art Museum. Continuing our mission of engaging the world, SFU welcomes a new art museum atop beautiful Burnaby Mountain. This interdisciplinary facility will be a hub for arts and culture, providing opportunities to teach, learn, and create. For an extension of SFU’s culture programming and exhibitions through SFU Galleries, as well as new ones, the opening of SFU’s Art Museum will help take this program to the next level.

A SPECIAL THANKS TO THE MARRIANNE AND EDWARD GIBSON TRUST AND FAMILY FOR THEIR SIGNIFICANT GIFT.

Many thanks to the Marianne and Edward Gibson Trust and family for their significant gift, which has been instrumental in establishing this dynamic arts legacy. Because of the Gibsons’ vision and continued dedication, future generations will have greater access to art, culture, and education.

SOMETHING EXCITING IS COMING

WE’RE THRILLED TO ANNOUNCE THE ADDITION OF THE SFU ART MUSEUM.

Something exciting is coming to SFU. We are thrilled to announce the addition of the SFU Art Museum. Continuing our mission of engaging the world, SFU welcomes a new art museum atop beautiful Burnaby Mountain. This interdisciplinary facility will be a hub for arts and culture, providing opportunities to teach, learn, and create. For an extension of SFU’s culture programming and exhibitions through SFU Galleries, as well as new ones, the opening of SFU’s Art Museum will help take this program to the next level.

CONGRATULATIONS TO OUR ESTEEMED COLLEAGUES FOR THEIR RECOGNITION BY THE ROYAL SOCIETY OF CANADA.

Congratulations to our esteemed colleagues for their recognition by the Royal Society of Canada. As SFU, we empower our students and faculty to think outside boundaries and make a tangible impact on the world. That’s why we’re proud to see five of our colleagues recognized with this highest academic honour. Our warmest congratulations to Simon Fraser University Professors Jin-me Yoon, Fiona Brinkman and Richard Lockhart for being named Fellows of The Royal Society of Canada, as well as Professors Hugo Cardoso and Deanna Reder, named as College Members, Artists and Scientists. With your leadership and support, we will continue to think outside the status quo, serve society with tomorrow in mind, and make a difference in the world.

These ad layouts are designed to accommodate lengthy copy. This is a common layout used for announcement and recognition print ads.
When designing for outdoor applications, keep messaging short and concise. Using SFU light red and bold typography in outdoor applications helps to attract attention.
The design of the Fall 2019 Undergraduate Recruitment Viewbook demonstrates the flexibility of SFU’s brand identity system when designing multi-page documents.
SFU Beedie’s 2017–18 Annual Report demonstrates how the identity system can be used to enliven a wide variety of content—including charts, facts and figures—with a magazine-style design. NOTE: This publication was completed before photography standards were finalized, hence the slight variation in photographic style.
This example demonstrates the use of our brand elements in a tri-fold brochure. Even when space is limited, it is important for layouts to appear dynamic and to have generous white space.
PUBLICATIONS AND BROCHURES
BROCHURE COVERS

This page demonstrates three brochure covers designed three different ways.

Sample brochure covers with images and title bars

Sample brochure covers with field of light red and title bars

Sample brochure covers with typography only
**POSTERS AND NOTICES**

Event posters and notices provide an opportunity to design expressive compositions that convey a sense of excitement.
LARGE-SCALE APPLICATIONS

When designing large-scale applications, it is important to consider the scale and legibility of copy. In such applications, typography and colour can be used in bold and dynamic ways. When using photography, consider the usage, scale, impact and relationship to the viewer.
Dear Dr. Doe,

Aque occupta tquibus acest rem ditiantiss simuui libusa susdae culpa qua as repuele aignim labo. Ut quidunt qui dolorio eicia verovidundae sementiae. Ut vent, que idanto modi voluemt nus si dicta voluptatet simico voluptut? Qui ut hilt, quis voluptibusam factull atiuribus elitati core venieict, cus dis audum, sit dolupta tempore puidandit, volore qui niet et mo occum fuga. Esse laborior iocrestio. Ducime inveles soleniti dis molupta doluptatus ea dem nihitis estiis magnihil molotrir et untur, sam soluptatatur sapid qui occum rem qua volentelem aliquiis etur sumquas sit, vel molores exearumqi adi non reptaet et offeris no bia aut et autaeae eurelepam culla dem qui optatio repedi illiagit sumtotatur, simpori oditihere lignia dem cudam, sam la nint ant accupta temque ex eum qui as eium fuga. Itaestiate non nam, sequidis ea quost vel mo cum acipsam, ea vendam as nonequeam repelle esti necti qui odic tem que sunt alit quassum fugiae conplabori serum dolupta tiumquiam duntoriti ut il illant.

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Sincerely,
Dr. Mary Jones

Joanna Doe
Unit 900 – 1234 York Street
Toronto, Ontario V4R 1T2
We have developed a PowerPoint template to help establish a consistent look for all SFU presentations. The slides below show the variety of page types that are built into the template. It is important to keep slides brief and concise, with minimal copy and a strong hierarchy. Our templates use the alternative typefaces so they can be used by more people and shared more easily. NOTE: This template can be found in the communicators’ toolkit.
VIDEO
LOGO AND TAGLINE PLACEMENT

SFU logos and our tagline are used slightly differently in video. Ideally, our logo should appear at the end of a video, but can also appear at the beginning if necessary. We discourage the SFU logos remaining on screen for the full duration of the video.

In video, the logo can appear on footage, the SFU light red, or black background. Whenever possible, the logo should animate into the frame from the left side. Typically, it should be positioned in the centre of the frame, unless it is seen with additional supers.

Our tagline should only appear at the end of a video, a beat after the SFU logo appears. When using the masterbrand logo, the tagline can either appear centred beneath it, or on a second frame aligned to the bottom of the logo from the previous frame. When using formal or informal institutional or extension logos, the tagline must appear on a second frame.

The tagline should not use any dramatic animation techniques. A subtle and quick slide-to-reveal or simple dissolve is sufficient.
VIDEO FOOTAGE COLOURATION AND MOVEMENT

Similar to our photography style (see pages 33-36), SFU video footage should either be in black and white or colour. Black and white is best used for videos with high-level brand messages intended for external audiences. Colour should be used for videos with more specific content that requires colour to help tell the story.

All footage should have a photojournalistic style. It should feel candid and authentic and include dynamic compositions shot from interesting angles. To achieve this, it is important to shoot people who are engaged in real activities. Using hand-held movement rather than sliders while shooting will help to achieve this style.

Black and white footage should have deep and rich blacks, without losing too much tonal variation. Colour footage should feel simple and clean, without too much visual noise or contrasting colours. The colouration should feel neutral and have a subtly cool temperature.

We discourage combining black and white with colour footage in a single video.
VIDEO

TYPOGRAPHY AND COLOUR

Our typography guidelines, as specified on page 29, also apply to video. Below are some considerations for setting type in video. Our colour palette also applies to video (see page 27). On occasion, the SFU reds can become a little overwhelming when used as a full background, so black or white can be used as alternative background colours instead.

TITLES

Our title bar treatment (see page 31) can be used in video to contain headlines set in Countach Bold in all-caps. Headlines should not touch the edge of the frame, as they do in print, to accommodate video’s recommended safety area—but the bars themselves can. The headlines should be no longer than two lines. The title bars should not extend longer than 2/3 of the screen width. Title bars can animate into frame horizontally, one by one, to give a sense of dynamism.

LOWERTHIRDS

Lower thirds should be set using DIN Pro Condensed Black in all-caps and DIN Pro in title-case. A horizontal white box that touches the right or left side of the frame can be introduced to contain the text if there are legibility concerns. The box should not extend longer than half of the screen width. Use one style consistently within a single video.

SMALL COPY AND SUBTITLES

Any smaller copy, like subtitles, should use DIN Pro instead of DIN Serif for better legibility on-screen. DIN Serif can be used for medium-sized supers. Whenever possible, subtitles should be set in white. A subtle, dark outer glow can be applied to subtitles when set over complex footage.
VIDEO
EXAMPLE: RECRUITMENT VIDEO

This video storyboard example includes notes that detail the animation of supers. To view the full video visit https://youtu.be/fyxQD4s1Uvw

Countach Bold all-caps supers animate from day number to day number in white over black and white footage.

Title bars animate in quickly from the right and left sides to reveal the super in the centre.

The super rests for a second before the bars continue to animate off screen in the same direction they came from.

A red block animates in from the left side to reveal the SFU masterbrand logo in the centre of the frame.

The SFU masterbrand logo rests in the centre of the frame. The tagline appears underneath the logo. The two elements stay on screen until the video finishes.