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1.0 INTRODUCTION

The strength, energy and appeal of Dalhousie’s refreshed brand—its attributes, personality and promise—will best be realized when the standards developed for the brand are applied consistently across all Dalhousie communication and marketing materials. With that in mind, we’ve created this complete set of brand standards. These standards are derived from a brand model that was built based on insights gained from extensive research and consultation. This guide and tool kit will make it easier for you to ensure that materials you create align with the brand standards, and reflect and enhance Dalhousie’s reputation.

Dalhousie has a strong reputation within Nova Scotia, nationally and beyond. Our strategic objective now is to build our reputation further, so that we can secure a place as one of the top 200 universities in the world. Achieving this objective will allow us to attract the very best students, faculty, employees, research funding and donors. Consistency in our brand standards allows us to make the most of our strengths and to tell our stories in the most compelling ways possible—both of which contribute to enhancing Dalhousie’s reputation and position.

Each interaction a student, parent or other member of our community has with Dalhousie should echo our key attributes and communicate our personality, creating a consistent emotional connection that expresses our promise and deepens our relationships. As a Dalhousie communicator and brand ambassador, your efforts are essential in ensuring that we express our identity clearly and compellingly.

The starting point for these efforts is understanding Dalhousie’s core design elements: the Dalhousie logo, font, colour palettes, imagery and copy. The look and feel we are aiming for is uncluttered, clear and with a strong hierarchy of message. White space is essential for ensuring readability of text and impact of photos. A key design goal is to use the least number of elements required to create the best design, so that our messages are communicated clearly, quickly and impactfully.

As members of the Dalhousie community, we all have an opportunity to contribute to communicating and enhancing Dalhousie’s reputation. This isn’t about applying a cookie-cutter approach: the materials we produce needn’t all look alike, but they must look aligned. This guide will help you achieve that balance.

WHAT ARE BRAND STANDARDS?

The brand guide and tool kit is your map to ensuring consistency across all brand platforms. It is a reference tool for those familiar with the brand and it is an educational tool for those who are new to the brand. The guide ensures that our brand is treated appropriately and removes any guesswork when it comes to preparing documents or any other public facing or internal materials.
1.0 INTRODUCTION | 1.02 OUR LOOK AND FEEL

The look and feel we are aiming for is uncluttered, clear and with a strong hierarchy of message. White space is essential for ensuring readability of text and impact of photos. A key design goal is to use the least number of elements required to create the best design, so that our messages are communicated clearly, quickly and impactfully.
1.0 INTRODUCTION | 1.03 DALHOUSIE BRAND MODEL

The Dalhousie Brand Model is a visual depiction of the elements that make up the Dalhousie Brand Platform. All brand touchpoints to both external and internal audiences should always relate back, in some way, to the brand platform and the elements contained within. This will ensure consistency in communication and presentation of the Dalhousie brand to all audiences, and help strengthen our reputation.

**ATTRIBUTES**
- Pioneering
- Inspired
- Purpose-driven
- Connected
- Influential
- Open

**PERSONALITY**
- Fresh & Bold

**PROMISE**
- A lasting impact

**WHAT DOES THIS MEAN?**
- **BRAND ATTRIBUTES** are the set of characteristics that identify the physical, character and personality traits of our brand. These are similar to the attributes that allow us to consistently identify individuals.
- **BRAND PERSONALITY** is the way our brand speaks and behaves. It is an expression of the fundamental core values of our brand, described and experienced as human personality traits so as to achieve differentiation.
- **BRAND PROMISE** is the statement that we make to our internal and external audiences that identifies what they should expect from all interactions with our brand at every touchpoint in our organization.
1.0 INTRODUCTION | 1.04 DALHOUSIE BRAND MODEL CONTINUED

**BRAND ATTRIBUTES**

Our research tells us that Dalhousie’s audiences—prospective students and their parents, current students, faculty, staff, alumni, donors and funders—share a desire for personal, professional and social discovery. They need their university to advance to meet the changing times and their changing needs. Being static is not an option.

We are adventurous and bold—and have been since our founding. In this way we will be described as **pioneering**.

We will create opportunities, we will stimulate our audiences, and we will awaken our community. In this way, we will be described as **inspired**.

Our goal is that everyone who is connected with Dal feels they benefit from the association—that we make a positive impact for them. Students invest tuition, researchers invest talent, all in service of a self-defined purpose for which they strive. A return on investment is a purpose achieved and the people associated with Dalhousie are high achievers. We do the work that we do for a reason—a purpose that resonates with a community need or a greater human need. We will support their drive by demonstrating an attitude that says, “We succeed only if you succeed.” In this way we will be described as **purpose-driven**.

We will make connections, foster relationships and promote ties, locally, nationally and internationally. In this way, we will be described as **connected**.

We know that the Halifax community, the international business community and the global post-secondary education community are all integral to the success of Dalhousie, and to truly benefit from these links and partnerships we need to be collaborative, honest and aligned. In this way, we will be described as **open**.

**BRAND PERSONALITY**

Dalhousie’s unique blend of attitudes—East Coast, Uniqueness, Challenge and Adventure—all affect the way the Dal brand speaks and behaves. It is an expression of the fundamental core values and characteristics of the Dal brand, described and experienced as human personality traits so as to achieve differentiation.

**We have a fresh perspective**

Just as the sea air freshens and fills Nova Scotia with its vitality, Dalhousie **invigorates** its students, faculty, staff, industry partners and others with our passion for teaching and learning, our commitment to the highest levels of research and our dedication to serving our local, national and international communities.

**We strive for bold achievements**

We will measure our **impact** in terms of genuine achievements and accomplishments, not to brag or boast about them, but to know that we’re making a difference in the lives of everyone that knows Dalhousie.

And so we bring an attitude with a bit of swagger that is **Fresh and Bold**.

**BRAND PROMISE**

Dalhousie promises to offer something unique that is core to our ethos. This is the single defining idea that is the sum of our attributes and our personality. It is also the golden thread that runs through all creative and operational outputs.

And so the promise is made to the people of Dalhousie...

- The high school student council president in southern Ontario looking to move into the next phase of her life.
- The post-doctoral fellow in the Midwestern U.S. looking to make his mark.
- The pharmaceutical company headquartered in Switzerland looking for a scientific breakthrough.
- The philanthropic family in Halifax looking to cement their legacy.

These are the people of Dalhousie who see the world through fresh, bold eyes; who are pioneering and adventurous in spirit and define themselves by creating a lasting impact.

This is our promise and our pride. To create **A Lasting Impact**.
2.0 CORE LOGO

2.01 OVERVIEW
2.02 CLEAR SPACE AND MINIMUM SIZE
2.03 EXAMPLES OF PLACEMENT ON COLLATERAL
2.04 COLOUR
2.05 COLOUR: CMYK PRINT-SPECIFIC BREAKS
2.06 COLOUR: RGB AND HEX CODES
2.07 COLOUR APPLIED TO THE CORE LOGO
2.08 APPLYING THE LOGO PROPERLY
2.09 LINKS TO DALHOUSIE AUTHORIZED CORE LOGO
Dalhousie is widely recognized across Canada and is growing in stature around the world. We are viewed as a university with real substance and stature, and seen as a vibrant, welcoming community. Our core logo is the visual cornerstone of our brand identity—fresh and bold, with a promise of lasting impact.

The eagle in the logo gives the shield graphic impact across all platforms and media. The words “Dalhousie University” have equal weight for readability in multiple applications.

Together, these elements result in a strong brand unit that is easy for you to use across both print and digital platforms.
Consistency is key when it comes to using Dalhousie’s core logo. **The logo is a critical element in our brand identity, and should never be redrawn.** The relationship between the shield and the wordmark (Dalhousie University) should never be altered. Follow these simple guidelines to ensure that the logo is readable, recognizable and consistent.

**Clear space**
Clear space is essential in ensuring that the Dalhousie logo is easily read and the brand is recognized. Avoid clutter and do not allow other elements to invade the logo's space. Use the H from the logo to measure the required clear space, as shown below.

**Minimum size**
The logo must be legible and visible. When using the logo, whether on a white or black background, do not reduce the length of the logo below 1.125 inches / 28.575 mm in length or 14% of the authorized logo size.

1.125 inches / 28.575 mm
OR
14% of authorized logo

Measure clear space around the logo by using the H from the logo.
2.03 EXAMPLES OF PLACEMENT ON COLLATERAL

When placing the core logo on collateral materials, you have flexibility in where the logo will sit: on some materials, the logo will sit at the top while on others it may sit at the bottom. **The key in determining where the logo will sit is to consider the size and function of the collateral.** Is it a larger banner that needs to be seen from across a room, over the heads of event attendees? In that case, putting the core logo at the top of the piece makes sense (see middle example below). Is it a kit folder cover that will be held in a reader’s hands? Placing the logo at the bottom of that piece is a good choice (see example on the right, below). In either case, align the logo flush to the vertical axis of the type on your particular piece. See the examples for guidance.
2.0 CORE LOGO | 2.04 COLOUR

Along with the core logo, the core brand colour palette is a key element of the Dalhousie brand. **Applying the core logo in the core brand palette consistently is essential to executing our visual brand effectively**, and as a result, the guidelines around the execution of the core logo colours are fairly strict.

## CORE LOGO COLOUR PALETTE

Dal gold, slate grey, black and white are the formal Dalhousie school colours and form the basis of the Dalhousie core logo colour palette. The slate grey was added to the palette as part of the brand refresh, and adds modernity and sophistication to the palette, while expanding the range of colour and design options available. For colour breaks, see page 2.05. (Note that there is a supporting palette of colours for collateral design. See details on page 6.05)

### GENERAL GUIDELINES:

- Designers may use their discretion in choosing the core logo in black or Dal gold. Consider substrate, legibility and the context of use. A gold logo may not be legible on some substrates or when viewed at a distance.

- When applied to the core logo, the slate grey is reserved for formal uses, such as official materials issued by the president’s office, convocation materials and special reports. Consult design.services@dal.ca for guidance.

- Choose your Dal gold and slate grey 4-colour break based on the paper and print specifications.

- When you do not have clarity on printing, use 70% black for slate grey and 4-colour 0/39/100/16 for Dal gold.
2.0 CORE LOGO | 2.05 COLOUR: CMYK PRINT-SPECIFIC BREAKS

The print specifications for the core logo colours depend upon the substrate being printed on, and the method of printing (offset or digital). Choose the Dal gold and slate grey colour breaks accordingly. If you are not sure of the mode of printing or what the substrate will be, select 70% black for slate grey and 4-colour 0/39/100/16 for Dal gold.

CMYK COLOUR BREAKS

Dal gold

<table>
<thead>
<tr>
<th>Offset coated</th>
<th>Offset uncoated</th>
<th>Digital output</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>0</td>
<td>C</td>
</tr>
<tr>
<td>M</td>
<td>30</td>
<td>M</td>
</tr>
<tr>
<td>Y</td>
<td>100</td>
<td>Y</td>
</tr>
<tr>
<td>K</td>
<td>16</td>
<td>K</td>
</tr>
</tbody>
</table>

Slate grey

<table>
<thead>
<tr>
<th>Offset coated</th>
<th>Offset uncoated</th>
<th>Digital output</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>30</td>
<td>C</td>
</tr>
<tr>
<td>M</td>
<td>20</td>
<td>M</td>
</tr>
<tr>
<td>Y</td>
<td>19</td>
<td>Y</td>
</tr>
<tr>
<td>K</td>
<td>58</td>
<td>K</td>
</tr>
</tbody>
</table>

Black

<table>
<thead>
<tr>
<th>Offset coated</th>
<th>Offset uncoated</th>
<th>Digital output</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>0</td>
<td>C</td>
</tr>
<tr>
<td>M</td>
<td>0</td>
<td>M</td>
</tr>
<tr>
<td>Y</td>
<td>0</td>
<td>Y</td>
</tr>
<tr>
<td>K</td>
<td>100</td>
<td>K</td>
</tr>
</tbody>
</table>

White

<table>
<thead>
<tr>
<th>Offset coated</th>
<th>Offset uncoated</th>
<th>Digital output</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>0</td>
<td>C</td>
</tr>
<tr>
<td>M</td>
<td>0</td>
<td>M</td>
</tr>
<tr>
<td>Y</td>
<td>0</td>
<td>Y</td>
</tr>
<tr>
<td>K</td>
<td>0</td>
<td>K</td>
</tr>
</tbody>
</table>
Colour codes for digital use are as follows:

**RGB AND HEX COLOUR CODES:**

<table>
<thead>
<tr>
<th>Colour</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dal gold</td>
<td>R 192, G 140, B 12</td>
<td>#c08c0c</td>
</tr>
<tr>
<td>slate grey</td>
<td>R 112, G 115, B 114</td>
<td>#707372</td>
</tr>
<tr>
<td>black</td>
<td>R 0, G 0, B 0</td>
<td>#000000</td>
</tr>
<tr>
<td>white</td>
<td>R 255, G 255, B 255</td>
<td>#ffffff</td>
</tr>
</tbody>
</table>
The school colours can be applied to the logo in the following ways. These are the only approved versions of the core logo. You may not render the core logo in any other colours.

NOTE

• Designers may use their discretion in choosing the core logo in black or Dal gold. Consider substrate, legibility and the context of use. A gold logo may not be legible on some substrates or when viewed at a distance.

NOTE

• When applied to the core logo, the slate grey is reserved for formal uses, such as official materials issued by the president's office, convocation materials and special reports. Consult with design.services@dal.ca for guidance.
2.0 CORE LOGO | 2.08 APPLYING THE LOGO PROPERLY

Not sure if you can do that with the logo? To maintain the integrity of the Dalhousie brand, it’s important to use the Dalhousie logo in its original form.

Note: Never add special occasion text to the logo. If, for example, you are celebrating a milestone anniversary (10, 25, 50, 75 or 100), consult design.services@dal.ca to discuss development of a commemorative mark.

**YES**

- Make sure the logo has enough contrast on the page, whether you are working in print or digital.
- When placing a colour field behind the logo always use a colour from the core brand colour palette of Dal gold, black, slate grey or white. (Note the core logo knocked out of slate grey is reserved for formal uses. See page 2.07 for details.)
- When placing the logo over an image, make sure it is on a clean, neutral coloured background. Always ensure that the logo is readable.

**NO**

- Always use an authorized logo in a core logo colour. Do not change the colour of the logo in any way.
- Always use an authorized logo in a core logo colour.
- Do not distort or skew the logo.
- Do not apply multiple colour to the logo.
- Do not use just the wordmark or just the shield. Always use the full logo with the wordmark and shield.
- Do not place the logo on a cluttered area of a photo or an area that has bright colours.
Click here to download logos
3.0 CORE LOGO AND EXTENSIONS

3.01 FACULTY NAME IN COLLATERAL: EXTENSIONS
3.02 FACULTY OR PROGRAM NAME IN COLLATERAL: HEADLINE
3.03 WEBSITE URL (DAL.CA)
3.04 EXTENDED WEBSITE URL
3.0 CORE LOGO AND EXTENSIONS | 3.01 FACULTY NAME IN COLLAGERAL: EXTENSIONS

To ensure consistency in the structure of Dalhousie core brand logo extensions, these logos will be created and provided to you by Creative Services.

Please contact design.services@dal.ca to obtain your applicable logo.

NOTE

- Faculty extensions are most appropriately used as a signature at the end of a document.
- Faculty extensions would generally not be used on the cover of a document or at the top of a banner or poster.
- See page 3.02 for examples of faculty names as headlines.
- Please consult with design.services@dal.ca for guidance about appropriate usage.
When designing collateral for faculty- or program-related communications, consider placing the faculty or program name as a headline or as primary display type. The following examples show the program name in primary positions based on the use of the piece, and the environment where it will be shown or displayed. The poster example takes into consideration where it will be tacked up—on a wall or bulletin board surrounded by other print messages—and uses the program name prominently to cut through visual clutter. The large pop-up print banner example uses the program name at the top because these banners function as wayfinding in a large room or when surrounded by other banners. In these cases the university is identified by the core logo, without the use of a faculty extension.
3.0 CORE LOGO AND EXTENSIONS  |  3.03 WEBSITE URL (DAL.CA)

There are many times when it is important to include the Dalhousie website address with the core logo. The URL is aligned vertically with the text in the wordmark, and it sits one “H” distance below the baseline of the logo. The core URL is always set in uppercase Classic Grotesque Book.

Please contact design.services@dal.ca to obtain the core logo with URL.

NOTE

• DAL.CA is always set in uppercase Classic Grotesque Book
3.0 CORE LOGO AND EXTENSIONS  |  3.04 EXTENDED WEBSITE URL

On some materials, you will want to use an extended URL that points to a specific faculty or landing page. In most cases, the URL itself becomes a call to action, prompting readers to go to that specific page for further information. It is separate from the core brand logo because in order to be read as a call to action, it needs to be seen as content rather than logo.

**dal.ca/earth sciences**

**GENERAL GUIDELINES:**
- Always lower case, Classic Grotesque Semi Bold
- Always separated from the core brand logo
- May appear in any of the core or supporting colours
4.0 SHORT FORM LOGO

4.01 OVERVIEW
4.02 CLEAR SPACE AND MINIMUM SIZE
4.03 AS A WATERMARK
4.04 RETAIL PRODUCTS
4.05 APPLYING THE SHORT FORM LOGO PROPERLY
4.0 SHORT FORM LOGO  |  **4.01 OVERVIEW**

A short form logo is available for informal uses such as social media and branded apparel and retail products. This graphic short form logo incorporates the eagle head of the core logo shield and the short form name of the university. This short form logo creates a fresh, bold and playful visual element that incorporates and acknowledges the short form of the university’s name, Dal.

The short form does not replace the core brand logo on the collateral that you design—and in fact the core brand logo should always appear with the short form so that Dalhousie University is clearly identified—but it does give you the option to use a graphic element in fun and interesting ways. Review the following pages for some guidelines on its application.

*There is one exception to this rule:* retail products. Find out more on page 4.04.
4.0 SHORT FORM LOGO | 4.02 CLEAR SPACE AND MINIMUM SIZE

Yes, you can have fun with the short form logo... but it's still important to observe some key guidelines so the short form logo remains meaningful and recognizable.

Clear space
The same basic principles of clear space apply to the core logo and the short form logo: avoid clutter around the logo and don’t allow other elements to invade its space. In this case, measure clear space around the logo by using the D from the logo.

GENERAL GUIDELINES:
• Never alter or redraw the logo
• Do not separate elements out of the logo
• Only use authorized artwork from Dalhousie
• Do not crop into the word “Dal” or into the head feathers or beak of the eagle

Minimum size
The short form logo is designed for clarity in smaller sizes than the core logo. Still, it’s important for the logo to remain legible and visible. Whether you’re using it on a white or black background, do not reduce the length of the logo below ½ inch / 12.7 mm or 8% of the authorized Dalhousie logo.

.5 of an inch / 12.7 mm
OR
8% of authorized logo
Another way to have fun with the short form logo: it can be used as a supporting watermark on consumer-facing and informal internal communications.

USING THE SHORT FORM AS A WATERMARK EFFECTIVELY

• Never alter or redraw the logo
• To maintain brand integrity, angle the short form logo between 5° and 21° to the left OR right
• You may bleed the short form logo off of the live area. Ensure that you do not crop into the word Dal, or into the eagle’s head feathers or beak.
• Run the logo at 10% black. This may need to be adjusted depending on final print or screen display: use your judgment, but ensure that it has a watermark effect.

Short form + core logo rule
On its own, the short form logo is not enough to clearly identify collateral material as being from Dalhousie University. You should also include the core brand logo along with the short form. Here is an example of a large pop-up print banner.
4.0 SHORT FORM LOGO  |  4.04 RETAIL PRODUCTS

Here, you get to break a rule. Retail products such as t-shirts, ball caps, pens and other products can use the short form logo without the core brand logo. This is the only exception to the “short form + core logo” rule (see page 4.03 for the rule).
4.0 SHORT FORM LOGO | 4.05 APPLYING THE SHORT FORM LOGO PROPERLY

While the short form logo does allow a bit more playfulness than the core brand logo, it’s still important to stick to some guidelines to ensure that the integrity of the short form logo is maintained. As a starting point, **always use logos authorized by Dalhousie in their original form.** These examples show what’s appropriate — and what isn’t.

**YES**

- Make sure the logo has enough contrast on the page, whether you are working in print or digital.

- You can angle the short form logo 5% to 21% to the left OR right. It may be cropped at the bottom as long as the name and graphic is recognizable.

- You’ll notice we’re showing a version in white knocked out on green. Green isn’t a core logo colour, but it is in Dalhousie’s supporting palette (see page 6.05). The short form logo can be knocked out in white against colours in the supporting palette. The core brand logo can only be knocked out in white against core brand colours (Dal gold, black or slate grey).

- When placing the logo over an image, make sure it is on a clean, neutral coloured background. Always ensure that the logo is readable.

**NO**

- In positive format, always use the short form logo in a core logo colour (see page 6.03 for colour palette).

- Do not distort or skew the logo.

- When cropping the short form logo do not crop into the word “DAL”, the eagle head feathers or beak.

- Do not place the logo on a cluttered area of a photo or an area that has bright colours.

Dalhousie Brand Guide and Tool Kit  |  Spring 2019
5.0 FONTS

5.01 BRAND FONTS
5.02 SANS SERIF ALTERNATIVE AND WEB FONT
5.03 BRAND FONT EXCEPTION
5.04 USING TYPE EFFECTIVELY
5.05 PRINT TYPESETTING SPECIFICATIONS — DISPLAY
5.06 PRINT TYPESETTING SPECIFICATIONS — BODY COPY
5.07 ON-SCREEN PDF TYPESETTING SPECIFICATIONS
5.08 CLASSIC GROTESQUE LETTER WRITING SPECIFICATIONS
5.09 TIMES LETTER WRITING SPECIFICATIONS
5.0 Fonts | 5.01 Brand Fonts

While the logo is the foundation of the visual brand, brand fonts are also important in upholding the look and feel of the Dalhousie brand. The font choice has been made to align with and reflect the Dal personality — fresh and bold — and to underscore our brand promise of lasting impact. The first choice for font will be Classic Grotesque. (See page 5.02 for alternative font.)

Please contact design.services@dal.ca for information about fonts.

Brand Font and weights

Classic Grotesque Light
Classic Grotesque Light Italic
Classic Grotesque Book
Classic Grotesque Book Italic
Classic Grotesque Regular
Classic Grotesque Italic
Classic Grotesque Medium
Classic Grotesque Medium Italic
Classic Grotesque Semi Bold
Classic Grotesque Semi Bold Italic
Classic Grotesque Bold
Classic Grotesque Bold Italic
Classic Grotesque Extra Bold
Classic Grotesque Extra Bold Italic
Classic Grotesque Compressed Medium
Classic Grotesque Compressed Bold

Why Classic Grotesque?

Classic Grotesque is an update of Monotype Grotesque, a font first published in 1926. The update, by Canadian typographer and Nova Scotia resident Rod McDonald, combines both traditional and contemporary elements of typography. It is a font designed to be at home in print and online. We use Classic Grotesque for its readability in titles and body copy. As well, it is uniquely aligned with our core brand attributes: it is classic and not trendy, but at the same time is fresh and bold, a font that nods to the past while looking optimistically into the future.
The brand font Classic Grotesque will be the choice for most Dalhousie use. However, if you are preparing materials for use online or if Classic Grotesque is not available, please use Arial as a brand alternative. Arial is the first choice font to be used online. Contact design.services@dal.ca for information about font use.

Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic
5.0 FONTS | 5.03 BRAND FONT EXCEPTION

You may opt to use Times in formal letters. In all other print material, Classic Grotesque should remain the first choice, with Arial as an alternative. Online, Arial should be your first choice.

SERIF FOR FORMAL LETTER WRITING

Times Regular

Times Italic

Times Bold

Times Bold Italic
5.0 Fonts | 5.04 Using Type Effectively

How does Typography Support Dalhousie's Visual Brand Identity?

While the fonts of major consumer brands are often distinctively their own—the font has been created or tweaked especially for them—Dal is using a font that others also use. Still, that font is an essential component of our visual identity, and over time, in conjunction with the other visual elements, our audiences will come to recognize us when they see our font. That association will only happen, though, if we apply the font consistently.

How to Ensure that You Use Type Effectively

• Only use approved Dalhousie fonts.
• Only use approved Dalhousie colours.
• As a general rule, set type in upper and lower case. There are situations where all caps will make sense (often in short display copy), but use it sparingly.

What Should You Avoid?

• Don’t use special effects such as drop shadows. They look dated and are difficult to read.
• Don’t distort the fonts (expand, condense or modify the letterforms).
• Don’t over track copy by adjusting letter spacing. Overly tracked copy is difficult to read.
• Don’t substitute other fonts.
5.0 PRINT TYPESETTING SPECIFICATIONS—DISPLAY

DISPLAY COLLATERAL SUCH AS REPORT COVERS, BANNERS AND BROCHURE COVERS

When setting type, it is essential to understand the hierarchy of information on the page. What is the title copy? What information is secondary? What information is tertiary? The importance of the copy will determine the setting specification for that copy.

Contact design.services@dal.ca for assistance with display collateral.

Title  >  CLASSIC GROTESQUE CAPS LIGHT OR BOOK

Secondary info  >  Classic Grotesque book or regular sentence case

Tertiary info  >  Classic Grotesque Semi Bold
5.0 Fonts | 5.06 Print Typesetting Specifications—Body Copy

Print with Hierarchy of Content

Body text often includes heading, subheads, shoulder heads and call-out or emphasis copy. Each is treated in a specific way (see below). Use these as a guideline in developing a hierarchy for your particular content. You may have fewer or more levels of copy to work with. (See page 5.02 for alternative font.)

<table>
<thead>
<tr>
<th>Title</th>
<th>Classic Grotesque Book 18pt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead</td>
<td>Classic Grotesque Semi Bold 9/13 CAPS</td>
</tr>
<tr>
<td>Shoulder head</td>
<td>Classic Grotesque Semi Bold 9/13</td>
</tr>
<tr>
<td>Body</td>
<td>Classic Grotesque Book 9/13</td>
</tr>
<tr>
<td>Emphasis</td>
<td>Classic Grotesque Bold 9/13</td>
</tr>
</tbody>
</table>

Copy is set flush left, rag right with no hyphens.

New paragraphs are indicated with one hard return after the period of the last sentence in the paragraph. (In the paragraph setting dialogue box in InDesign, the “space above” setting is 6pt.)

Subheads are preceded by two hard returns.

Shoulders are preceded by a single hard return.

Sample title

Body copy autatur repperis dest, vent magnian dersperis non consect umquidi aut essimus, susape cuptio. Ut aut que veinto iur re ommo et vellabo resseququam, odignisintem quidebit fug. Nam, sunt magnit quo bla sequeute corupta eperunt doloribus mi, inveniem nimmint apienda derum explabo. Ideliquod test, sed maximii, ut posamus, sumquia sperrunt.

Nequidu ciatque sit, ut unt es adit aut voluptatibus arum, as volut inctiunti temquo maximllumi qui sum et quatur aborum? Occus et late quam am, coersequia volor sin eium re explate soles eat dolorae es qui corrumet.

Sample subhead

Atem. Tur ad ut dolore nis arundicio recuscium et volendus, asimi, odicturerum harum vid quo et dion pariscitat aut accus ant a corrunt ra velendel earunti vellori tatur?

Sample shoulder head

dolenis arunt is utemnporum qui dercilit lab id mo dolori delibusapiet reste qui od modis molupat. Tur, sequis sunt abor rempos molupiet lab ipsa natque con nimimve llesequos derro blanto ipicit incitore reprae quae rehendis restes serionet autasperit ut estrum, ut quia nossinctaes emphasis et vit voloreic torum quae erias et aut eatibearchil explique pe officabo.
5.0 Fonts | 5.07 On-Screen PDF Typesetting Specifications

PDF that will be read on-screen

To ensure good on-screen readability, the setting specifications for PDF increase both the font size and leading for all type. Use these as a guideline in developing a hierarchy for your particular content. You may have fewer or more levels of copy to work with.

<table>
<thead>
<tr>
<th>Title</th>
<th>Classic Grotesque Book 20pt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead</td>
<td>Classic Grotesque Semi Bold 10/15 CAPS</td>
</tr>
<tr>
<td>Shoulder head</td>
<td>Classic Grotesque Semi Bold 10/15</td>
</tr>
<tr>
<td>Body</td>
<td>Classic Grotesque Book 10/15</td>
</tr>
<tr>
<td>Emphasis</td>
<td>Classic Grotesque Bold 10/15</td>
</tr>
</tbody>
</table>

Sample title

Rem autatur repreris dest, vent magnian dersperis non consect umquidi aut essimus, susape cupitio. Ut aut que vento iur re ommo et vellabo ressequam, odignisintem quidebit fuga. Nam, sunt magnit quo bla se quate corupta eperunt doloribus mi, invenie nimint apienda derum explabo. Ideliquodic test, sed maximi, ut posamus, sumquia sperrunt.

Tempora Necepdi

Atem. Tur ad ut dolore nis arundio recuscium et volendus, asimi, odicterum harum vid quo et dion pariscitat aut accus ant a corrunt ra velendel earunti vellori tatur? Nequido ciatque sit, ut unt es adit aut voluptatibus arum, as volut intiunti temquo maximiliqui sum et quatur aboratur? Occus et late quam am, coresequia volor sin eium re explature soles eat dolorae es qui corrumet.

Quiderum fugit dolenis arunt is utemporum qui dercilit lab id mo dolori delibusapiet reste qui od modis moluptat. Tur, sequis sunt abor rempos molupiet lab ipsa natque con niminve llesequos derro blanto ipicit inctore reprae quae rehendi restes serionet autasperit ut estrum, ut quia nossinctaes.
5.0 Fonts | 5.08 Classic Grotesque Letter Writing Specifications

**Body**
> Classic Grotesque Book 11/14

**Subhead**
> Classic Grotesque Semibold CAPS 11/14

**Emphasis**
> Classic Grotesque BOLD 11/14

Dear Francisco,

Rem autatur reprehendis dest, vent magnian dersperis non consect umquidi aut essimus, susape cuptio. Ut aut que que vento iur re ommo et vellabo ressequam, odignisintem quidebit fuga. Nam, sunt magnit quo bla sequate corupta eperunt doloribus mi, invenie nimint apienda derum explabo. Ideliquodic test, sed maximi, ut posamus, sumquia sperrunt.

**SAMPLE SUBHEAD**

Atem. Tur ad ut dolore nis arundio recusciurn et volendus, asimi, odicturerum harum vid quo et dion pariscitat aut accus ant a corrunv ra velendel earunti vellori tatur? Nequidu ciatque sit, ut unt es adit aut voluptatibus arum, as volut inctiunti temquo maximiliqui sum et aboratur? Occus et late quam am, coresequia volor sin eium re explature soles eat dolorae es qui crorumet.

Dolenis arunt is utemporum qui dercilit lab id mo dolori delibusapiet reste qui od modis moluptat. Tur, sequis sunt abor rempos molupiet lab ipsa natque con niminve **emphasis** derro blanto ipicit inctore reprae quae rehendis restes serionet.
5.0 FONTS | 5.09 TIMES LETTER WRITING SPECIFICATIONS

WHEN A SERIF IS REQUIRED FOR A FORMAL LETTER

Formal letters may be set with Times Regular for body copy, and Times Italic and Bold for emphasis.

<table>
<thead>
<tr>
<th></th>
<th>Times Regular 11/14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Body</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Subhead</strong></td>
<td>Times Regular 11/14 CAPS</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Emphasis</strong></td>
<td>Times Bold 11/14 or Times Italic 11/14</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dear Francisco,

Rem autatur repreris dest, vent magnian dersperis non consect umquidi aut essimus, susape cuptio. Ut aut que venio iur re ommo et vellabo ressequam, odignisintem quidebit fuga. Nam, sunt magnit quo bla sequare corupta eperunt doloribus mi, invenie nimint apienda derum explabo. Ideliquodic test, sed maximii, ut posamus, sumquia sperrunt.

SAMPLE SUBHEAD

Atem. Tur ad ut dolore nis arundio recuscium et volendus, asimi, odicturerum harum vid quo et dion pariscitat aut accus ant a corrunt ra velendel earunti vellori tatur? Nequidu ciatque sit, ut unt es adit aut emphasis arum, as volut inctiunti temquo maximiliqui sum et aboratur? Occus et late quam am, coresequia volor sin eium re explature soles eat dolorae es qui corrumet.

Dolenis arunt is utemporum qui dercilit lab id mo dolori delibusapiet reste qui od modis moluptat. Tur, sequis sunt abor rempos molupiet lab ipsa natque con niminve llesequos derro blanto ipicit inctore reprae quae rehendis restes serionet autasperit ut estrum, ut quia nossinctaes dolessum excero et vit voloreic torum quae erias et aut emphasis.
6.0 COLOUR

6.01 PALETTES
6.02 CORE BRAND PALETTE
6.03 CORE BRAND COLOUR PALETTE: CMYK PRINT-SPECIFIC BREAKS
6.04 CORE BRAND COLOUR PALETTE: RGB AND HEX CODES
6.05 SUPPORTING COLOUR PALETTE
6.06 COLOUR RATIO
6.07 EXAMPLES OF COLOUR USE IN COLLATERAL
Dalhousie’s colours

Ask a student or grad what Dal's colours are, and they’ll tell you in a heartbeat: black and gold. The strength of that connection tells you something about the ability of colour to contribute to a strong visual brand identity.

But black and gold aren’t the only colours available for designers of Dalhousie materials. The core brand colours include white and slate grey along with black and gold. As well, we have a palette of supporting colours that align with our brand attributes. They are fresh and bold. Their clarity and energy is impactful and invigorating.
The core colour palette is a key element of the Dalhousie brand. **Applying the core brand palette consistently is essential to executing our visual brand effectively**, and as a result, the guidelines around the use of the core brand colours are fairly strict.

**CORE BRAND COLOUR PALETTE**

Dal gold, slate grey, black and white are the formal Dalhousie school colours and form the basis of the Dalhousie core brand colour palette. The slate grey was added to the palette as part of the brand refresh, and adds modernity and sophistication to the palette, while expanding the range of colour and design options available. For colour breaks, see page 6.03. (Note that there is a supporting palette of colours for collateral design. See details on page 6.05)

**GENERAL GUIDELINES:**

- All Dalhousie materials should be designed with plenty of white space.
- The default colour for text is black. Coloured text should be used sparingly.
- Choose the Dal gold and slate grey 4-colour break based on the paper and print specifications.
- When you do not have clarity on printing, use 70% black for slate grey and 4-colour 0/39/100/16 for Dal gold.
- When applied to the core logo, the slate grey is reserved for formal uses, such as official materials issued by the president’s office, convocation materials and special reports. However, separate from the logo, grey may be used as a support colour in other materials. Consult with design.services@dal.ca for guidance.
The print specifications for the core logo colours will depend upon the substrate being printed on, and the method of printing (offset or digital). Choose the Dal gold and slate grey colour breaks accordingly. If you are not sure of the mode of printing or what the substrate will be, select 70% black for slate grey and 4-colour 0/39/100/16 for Dal gold.

### CMYK COLOUR BREAKS

<table>
<thead>
<tr>
<th>Colour</th>
<th>Offset Coated</th>
<th>Offset Uncoated</th>
<th>Digital Output</th>
<th>Spot Ink</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dal gold</strong></td>
<td>C 0 M 39 Y 100 K 16</td>
<td>C 25 M 17 Y 0 K 10</td>
<td>C 0 M 0 Y 0 K 70</td>
<td>Pantone 131C Pantone 7550U</td>
</tr>
<tr>
<td><strong>Slate grey</strong></td>
<td>C 30 M 20 Y 19 K 58</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Black</strong></td>
<td>C 0 M 0 Y 0 K 100</td>
<td></td>
<td>C 0 M 0 Y 0 K 0</td>
<td></td>
</tr>
<tr>
<td><strong>White</strong></td>
<td>C 0 M 0 Y 0 K 0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dal gold

offset coated

C 0
M 39
Y 100
K 16

digital output

C 0
M 39
Y 100
K 16

spot ink

Pantone 131C
Pantone 7550U

Slate grey

offset coated

C 0
M 0
Y 0
K 70

digital output

C 0
M 0
Y 0
K 70

Pantone 131C

Black

C 0
M 0
Y 0
K 100

white

C 0
M 0
Y 0
K 0

Pantone 131C
6.0 COLOUR | 6.04 CORE BRAND COLOUR PALETTE: RGB AND HEX CODES

Colour codes for digital use are as follows:

**RGB AND HEX COLOUR CODES**

<table>
<thead>
<tr>
<th>Colour</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dal gold</td>
<td>R 192</td>
<td>#c08c0c</td>
</tr>
<tr>
<td></td>
<td>G 140</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B 12</td>
<td></td>
</tr>
<tr>
<td>slate grey</td>
<td>R 112</td>
<td>#707372</td>
</tr>
<tr>
<td></td>
<td>G 115</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B 114</td>
<td></td>
</tr>
<tr>
<td>black</td>
<td>R 0</td>
<td>#000000</td>
</tr>
<tr>
<td></td>
<td>G 0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B 0</td>
<td></td>
</tr>
<tr>
<td>white</td>
<td>R 255</td>
<td>#ffffff</td>
</tr>
<tr>
<td></td>
<td>G 255</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B 255</td>
<td></td>
</tr>
</tbody>
</table>
Along with the core brand colours—Dal gold, black, white and slate grey—use the following supporting colours when designing collateral material.

*The blue and yellow should not be used for text because these colours do not provide enough contrast between the text and its background so people with moderately low vision may experience reading difficulties.*
6.0 COLOUR | 6.06 COLOUR RATIO

How much of which colour should you use on a specific project? One useful way to think about colour use—and specifically about the use of core and supporting colours—is to consider the ratio of core colours to supporting colours to white space. See below for examples. The ratios are approximate—you won’t measure usage to the percentage point—but they do serve as a useful comparison.

Keep in mind that most of your type will be black. You can create a number of colour combinations that include core and supporting colours and the white in the ratio reflects the importance of white space in the overall design.

GENERAL GUIDELINES:
• Use the supporting colours deliberately and with a light hand. Keep the palette simple by selecting one or two support colours. You will almost never see the whole palette in a single piece of collateral.
• All Dalhousie materials should be designed with lots of white space.
• The default colour for text is black. Coloured text should be used sparingly.
• Each palette can use an additional emphasis colour.
6.0 COLOUR | 6.07 EXAMPLES OF COLOUR USE IN COLLATERAL

These examples give a sense of how core and supporting colours may be applied.

**GENERAL GUIDELINES**

- Dal gold is used for emphasis and freshness. This could include logo and key action-oriented content.
- All Dalhousie materials should be designed with lots of white space.
- The default colour for text is black. Coloured text should be used sparingly.
- When using colour in conjunction with colour photography, use your design judgment in adjusting the ratios of colour applied to graphic elements.

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**ENVIRONMENTAL SCIENCES**

LORUM IPSUM
Olateculpa voloris et omnosi tenistant
dal.ca/environmentalsciences

large pop up print banner

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**FILM STUDIES**

dal.ca/performingarts

Taking classes in Dal’s Film Studies minor program combined with your major degree, could lead you to one of a variety of careers related to film or the film industry.

---

**poster**

---

**student recruitment viewbook**

---

Tiger pride comes in a multitude of forms. Hats, hoodies, jackets – we have them all. Whether you're looking for a t-shirt to wear at homecoming or the grad ring you've always wanted, you'll find it here.

Shop online now at DAL.CA/dalgear

dalgear@dal.ca | 1-855-325-8398

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Many say their experience at Dal lives on in their hearts. We believe it could also live on their heads.

---

Exploration comes naturally at Dalhousie. We're a research-intensive university, one of the U15 in Canada, and our students can get involved in projects from day one.

Finding out more about the world drives each and every Dalhousie researcher. From the tree of life to entrepreneurship, or the depths of the ocean to art in public spaces, the minds at Dalhousie are pushing boundaries of science and society every day.

---

FUNDAMENTAL CHANGE

Dalhousie is home to humanitarian Romeo Dallaire’s Child Soldiers Initiative, which is committed to ending the use of children in armed conflict.

JOIN THE FAMILY

Ford Doolittle is the father of Canada’s evolutionary cell biology community and has been awarded one of Canada’s highest science prizes — NSERC’s Herzberg Medal — for decades of work on the tree of life.

SEA TO SKY

Boris Worm and Randall Martin, both Steacie Fellows, are studying climate change and its impact on our atmosphere and our oceans.

TOP OF THE FIELD

Robert Brownstone, a Canada Research Chair in Spinal Cord Circuits, and Ying Zhang are the top two researchers in the country studying spinal cords, movement and exercise.

GET UP AND GO

Mary Kilfoil recently won a national award for her work with entrepreneurial students and their innovative classroom startups.

RESILIENT RESEARCH

Michael Ungar, a family therapist and professor of social work, brings together expert knowledge from around the world to address youth mental health.

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An impressive 88 Rhodes Scholars

Over $140 million in funded research conducted each year

50 Canada Research Chairs

14 15
7.0 PHOTOGRAPHY

7.01 DEPICTING THE DAL BRAND THROUGH PHOTOGRAPHY
7.02 PHOTOGRAPHY EXAMPLES
7.03 PHOTOGRAPHY EXAMPLES continued
7.04 PORTRAIT PHOTOGRAPHY
7.05 PHOTOGRAPHY CHECKLIST
The photos we use in Dalhousie’s collateral material play an important role in conveying Dal’s brand to the world. Photos draw the eye, and a single shot can do as much to communicate a message as a page of body copy. That’s why it’s essential that the photography we use is aligned with our Brand Personality—fresh and bold—while supporting our Brand Promise, to create a lasting impact.

So what does this mean when it comes to photography? Active shots are preferred over static ones: select photos of people engaged in meaningful activity as opposed to “grip and grin” shots. Look for photos that are shot in an unexpected or new way. Is there an opportunity to crop an image in a compelling way, or to select an image with an unexpected camera angle? And remember that showing the impact of Dal’s work is important too: when planning shoots or selecting images, look for ways to show the results of what’s happening at Dal. What is the lasting impact of the subject you are depicting, and can you capture some of that impact in an image?

While the subject of each photograph must support the specific story being told, there are a number of factors to consider:

**What should you shoot?** The key words to keep in mind are “active” and “impact.” Try to show the impact of the subject at hand. Choose active images that demonstrate the benefit of what is going on at Dal. Our photography should help to answer the question “How does this matter?” and to show our reader how the activities taking place at Dalhousie positively benefit our communities locally, regionally and globally.

**What style are you aiming for?** Think dynamic, candid, real, editorial. Remember, just because you are arranging a shoot doesn’t mean it needs to feel staged. Take the time to help your subjects relax, and aim to capture them in action, immersed in what they are doing. Capture that, and the reader will feel like they’re immersed in the action as well.

**What look and feel do you want?** We look for unexpected angles and fresh approaches to visual storytelling. When choosing photographs avoid dark, blurry or pixelated photography. Each photograph needs to have a central point to draw the viewer’s eye. This can be achieved with lighting, focus and composition.
7.0 PHOTOGRAPHY | 7.02 PHOTOGRAPHY EXAMPLES

YES

DO USE:
- First-person POV shot taken of a film shoot with lots of activity immerses the viewer in the scene.
- Science students actively involved in their lab work, their immersion demonstrating the real-world impact of their education at Dal.
- The unexpected angle is intriguing, giving the reader the opportunity to peek over the shoulders of the students and hover over the action.
7.0 PHOTOGRAPHY | 7.03 PHOTOGRAPHY EXAMPLES continued

NO

• Static shots of students taken from a front-on angle. FRESHEN THIS SHOT by looking for an unexpected angle, perhaps overhead or from an ant’s-eye view.

• Static classroom shots of students at desks. FRESHEN THIS SHOT with an unexpected angle or unusual point of view such as taking the shot as if through a student’s eyes.

• Subjects standing in a group looking head-on into the camera lens. FRESHEN THIS SHOT with a background that adds to the story, an unexpected angle, or capturing a more relaxed moment with the group.
Portrait photography can be tricky. Some guidelines to keep in mind for achieving a fresh and bold result include: ensuring that the subject is comfortable (a few minutes spent making them feel less self-conscious will pay off in more natural photography); taking a portrait in the subject’s “natural habitat” (i.e. in a lab, in their office, engaged in the work that they do) so it feels less staged; or introducing movement such as moving water in the background or hair blowing in the wind to add drama or dimension to the portrait.

**DO USE:** This shot has movement (wind in hair, waves in background) and an engaged subject. The subject is shot from a lower camera angle, which emphasizes her confidence and stature. The dramatic lighting gives the photo emotional impact.

**DON’T USE:** Generic head and shoulders portrait with flat lighting, a bland location/background and a less-than-engaged subject.
7.0 PHOTOGRAPHY | 7.05 PHOTOGRAPHY CHECKLIST

When selecting stock photography or planning a photoshoot, consider the following questions.
The more check marks you give yourself, the more on-brand your photography will be.

- Does the photograph depict activity, achievement or real-world results and impact?
- Does the photograph feel unexpected, dramatic or candid?
- Does it feel like it’s capturing a moment, rather than posed?
- Does the photograph help tell the story, either through an establishing shot, a detail shot or an action shot?
- Does the photograph have a strong focal point?
- Does the photograph have emotional impact, and does the emotion reflect the emotional point of the story or copy that the image is paired with?
8.0 COPY

8.01 BRINGING DALHOUSIE TO LIFE IN COPY
8.02 EXAMPLES OF COPY
8.03 EXAMPLES OF COPY CONTINUED
Dal's Brand Personality (Fresh and Bold) and Brand Promise (A Lasting Impact) need to be reflected in the words used to tell Dal's story.

What does this mean?

**BOLD AND FRESH** We are bold but not egotistical. We highlight our achievements in a confident but friendly and approachable manner. We use words and images to tell stories in a way that is smart and sophisticated, but not conceited. We use language that is clear and crisp, and ensure that our message is clear as a result. We look for unexpected angles on our stories, and for fresh approaches to storytelling.

**IMPACTFUL** Our communications goal is to demonstrate the meaningful and lasting impact of Dalhousie’s efforts and achievements. Our stories seek to answer the question “How does this matter?” and to show our readers how the activities taking place at Dalhousie positively benefit our communities locally, regionally and globally. Our materials should convey that we are open and authentic—that the Dalhousie brand is rooted in substance and stature.

The language you use and the approach you take will be influenced by the audience to which you are speaking: communications aimed at high school recruits will be written differently from a piece aimed at a potential funder or partner. Ask yourself the following questions to help ensure the Dal brand voice comes through in your writing.

- Does your headline or copy lead with the results or impact of the story you are telling? Celebrate successes, credentials and achievements.
- Have you used the clearest, most compelling language?
- Have you removed unnecessary repetition? Fewer words used more strategically make for a more compelling story.
- Does your writing sound confident? Is it written with purpose, in an active voice? Vary sentence length to create energy and impact in your writing.

The examples on the following pages show the Dal voice on the page.
At Dalhousie’s Faculty of Arts and Social Sciences, you’ll expand on what you’re learning in the classroom to challenge yourself and demonstrate your potential. From community projects and in-class simulations to live performances and global exchanges, you’ll have the chance to apply your ideas and acquire the knowledge you’ll need to make a difference.

PROVE YOURSELF RIGHT.

YOU’VE GOT YOUR OWN DEFINITION OF SUCCESS — LET’S GET YOU CLOSER TO ACHIEVING IT.

Create the future you’d like to see.

DAL.CA/FASS/EX

The headline is fresh and bold and conveys the impact Dal is having on the audience.
This article leads with impact. The writing is energetic and crisp and gives us a sense of the subject’s personality through an engaging story. In this way, it is fresh and bold.

“Justice means the same thing in the 21st century as it has meant in past centuries: the fair and proper application of laws. The key challenge is the dispensing of justice in Canada in the 21st century. We must have a credible public system: one that is reliable and accessible to all participants in our economy and society. The certainty that timely and effective remedies can be secured from our courts will preserve and enhance justice for all.”

The Bully Fighter

MICHELLE AWAD (BCOMM'88)

“I was on the side of the angels,” says Michelle Awad (BCComm’88), referring to the defamation case that brought her to the Supreme Court of Canada and into the media spotlight.

Awad, 46, is a civil litigator with McInnes Cooper who’s been recognized many times as one of the best in Atlantic Canada. Her usual role is to advocate for one business in dispute with another. “On those cases, you have the luxury of becoming involved at the highest levels, dealing with the decision makers from the business that I’m representing.”

But it was Awad’s sideline—defamation—that took her to the Supreme Court of Canada. The case involved a 15-year-old girl, known as A.B. In the case, Awad argued that A.B. should be able to remain anonymous—including through imposition of a publication ban—as she pursued a suit against cyberbullies who created a Facebook account with her photo and slightly modified name and then posted derogatory and sexually explicit comments.

“I always thought the same age as my own daughter,” says Awad. Both the trial and appeals division of the Nova Scotia Supreme Court denied the application and ordered Awad’s client to pay costs to the media fighting the ban.

“A.B. says she’s content to be back on her regular beat with her corporate clients. “Every time I get a new file, it’s like getting a new job. And I have the luxury of becoming involved at the highest levels, dealing with the decision makers from the business that I’m representing.”

Still, the A.B. case stands out as a highlight in her still-early career. “I’m thrilled to have had some influence on the Supreme Court of Canada saying, ‘Children in society are a vulnerable group.’” —Lisa Roberts

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9.0 STATIONERY

9.01 BUSINESS CARDS
9.02 LETTERHEAD
9.03 ENVELOPES
Business cards are an effective way to reinforce Dalhousie’s fresh and bold brand as our faculty and staff—our key brand ambassadors—share their cards with colleagues. Cards will adhere to the following guidelines to ensure consistency across the university.

Please contact design.services@dal.ca to order your cards or order online at dsm412.creativeservices.dal.ca/business-cards.
Letterhead is produced on pre-printed colour shells. Please contact design.services@dal.ca to order your letterhead or order online at dsm412.creativeservices.dal.ca/stationery.html. When printing on letterhead, the margin guidelines below will help you create consistent correspondence with the correct amount of white space.
9.0 STATIONERY | 9.03 ENVELOPES

Number 10 envelopes are produced on pre-printed colour shells. Colour logo is an option on oversize envelopes. Please contact design.services@dal.ca to order your envelopes or order online at dsm412.creativeservices.dal.ca/stationery.html.
10.0 DIGITAL

10.01 EMAIL COPY AND SIGNATURES
10.02 EMAIL SIGNATURE GENERATOR
10.03 SOCIAL MEDIA
10.04 DIGITAL GRAPHIC
10.0 DIGITAL | 10.01 EMAIL COPY AND SIGNATURES

Ensure your email reinforces Dalhousie’s fresh and bold brand by following these simple guidelines for maintaining Dalhousie’s visual identity. Consistent and clear email signatures present a professional appearance for conducting business through email.

Please use the signature generator if you choose to include the Dalhousie logo.

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Settings for email body copy and signature

**BODY COPY:**
- Sans (Arial)
- Normal size (11px)
- RGB 0 0 0 (black)
- Insert a line space between paragraphs, salutations and signature

**SIGNATURE:**
- Sans (Arial) bold for name
- Normal size (11px)
- RGB 0 0 0 (black)

**GUIDELINES:**
- Keep it simple by only including essential contact information
- Don’t attach images; use the signature generator if you choose to include the logo
- Don’t include personal or alternate contact information (such as Skype) unless required
- Don’t include the street address unless you frequently host off-campus visitors
- Don’t include tag lines or quotes that aren’t approved university-wide statements
- Approved statements should appear at the end of the email signature
10.0 DIGITAL | 10.02 EMAIL SIGNATURE GENERATOR

Your email signature can be generated using the online tool located at
dalu.sharepoint.com/sites/mydal/dc/cm/BrandTools/emailSignature.aspx

MINIMAL EMAIL SIGNATURE
• The minimal email signature is most appropriate for internal email recipients.
• Use when there are repeat or multiple interactions.

STANDARD EMAIL SIGNATURE
• The standard email signature is recommended for external communications when representing yourself as part of Dalhousie.
• Feel free to use on initial correspondence but use the minimal email signature on repeat interactions.

EXTENDED EMAIL SIGNATURE
• Use when additional information such as a street address or social media link would be helpful.
Boldly refreshed social media-specific profile images have been designed that provide us with a clean, legible and distinctive approach for Dalhousie’s social media presence. It leverages our official typeface and colloquial name of Dal and is to be used on social media platforms where the name Dalhousie appears in the platform account name.

Social media profile images are available for download via the Communications & Marketing website. Please contact lyle.quinn@dal.ca for information around using the social media profile image.

NOTE

- Dalhousie’s full-form and short-form logos should not be used as social media profile images.
- These graphics are only to be used for social media profiles.

For use by the University’s central social media accounts (with the exception of the University's official LinkedIn profile).

By embracing our bold and bright secondary yellow color on our central social channels, we’re making a commitment to embrace a central pillar of our brand attributes: “we are adventurous and bold.”

For use by the University's official faculties, schools, and departments with a social media presence. Administrators have the option to choose the gold version or the black version.

These simplistic but impactful images make better use of the limited real estate available via small icons, no matter how they are display (often no larger than 10x10px).

Faculties, schools, and departments with a social media presence will be easily distinguished between by their unique usernames and display names.
Our digital graphic (not to be confused with our short form logo) has been developed to represent Dalhousie on a variety of digital platforms, including serving as dal.ca’s favicon. The digital graphic should not be used on print materials, on social media profiles (with the exception of the University’s official LinkedIn profile), nor as a substitute for our full form or short form logo.

Please contact Communications & Marketing for full usage guidelines.
11.0 PRESENTATIONS

11.01 POWERPOINT AND KEYNOTE
Dalhousie faculty and staff are routinely called upon to give presentations on behalf of the university. It is important that these presentations also reflect the Dalhousie brand guidelines so that the fresh and bold brand personality is reinforced to both external and internal audiences. To make this easy, we have created Dalhousie PowerPoint templates to build upon in your creation of presentations.

**Dalhousie University at a glance**
- One of Canada’s oldest universities: founded in 1818
- Largest university in Atlantic Canada
- Three campuses in the heart of Halifax and an Agricultural Campus near the town of Truro, Nova Scotia
- Over 125,000 graduates worldwide

**Sample bar chart**
- Series 1
- Series 2
- Series 3
- Series 4

**GENERAL GUIDELINES:**
- Information should be presented clearly and in an uncluttered manner.
- Photos and colours can be used where appropriate, but should not overwhelm the message.
- The colour of the bar on the title page may be selected from the supporting colour palette (see page 6.05 for options).
- When using colours, wherever possible, please utilize brand core and supporting colours.
12.0 RESOURCES

12.01 CONTACTS
12.02 GUIDELINES
Have questions? Need to order business cards? Send us an email or leave us a voice mail and we’ll help you get what you need.

**General branding questions, specialty materials and collateral**

design.services@dal.ca  
902.494.3636

**Business cards and stationery**

design.services@dal.ca  
902.494.3636

**Content and editorial**

commark@dal.ca  
902.494.2517

**Website**

commark@dal.ca  
902.494.2517

**Fonts**

design.services@dal.ca  
902.494.3636
At Dalhousie University, we produce communications and marketing materials for a wide range of audiences from students and parents, campus visitors and internal groups, to the media and government officials. Whether in print or on the web, our words and messaging should always express our brand components and reflect our brand promise.

**Dal's editorial style guide**
www.dal.ca/dept/communicationsandmarketing/tools-and-resources/editorial_style_guide.html

**Web style guide**
www.dal.ca/webteam/web_style_guide.html

**Social media guidelines**