

LEEDS
COLLEGE
OF ART
1846

Identity Guidelines

Version 1 — October 2013

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01
EVOLVING
THE IDENTITY

01 — Evolving the Identity

Introduction

This new identity for the *Leeds College of Art* was developed with three key principles in mind:

- To stay true to the heritage of our institution
- To create a flexible system that supports the values of our organisation
- To introduce an adaptable identity that works in all applications.

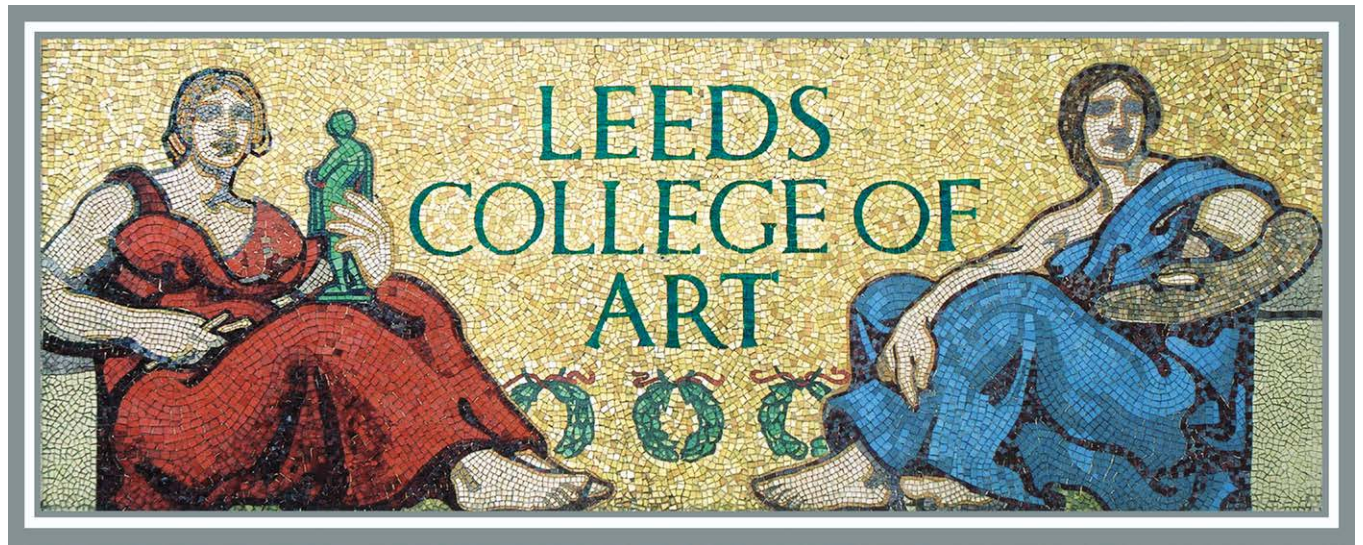
The mosaic has been the basis of our identity for many years. Its symbolism for us and our students is significant, but it presents several challenges that until now we have not fully addressed. This evolution does take on those challenges, retaining the mosaic at its heart and developing its appearance and application so that it can underpin and represent the modern ethos, impact and ambition of *Leeds College of Art*. As well as respecting our tradition and heritage, it embraces our dynamic, modern offer and the way we want to reach out to current and potential students with something lively, colourful, promising.

Please read and refer to this guidance as you produce or commission any design work and if you have queries about how best to maintain its integrity and consistent use, contact...

01 — Evolving the Identity

Original Logo

Our previous identity used an image of the mosaic, where possible, which was limited because of the 'legibility' of the image at small sizes. We were also restricted to using the logo in four colour print, as it doesn't work as a mono image. Neither could it be used reversed out of a darker colour, or at small sizes where detail was completely lost. These limitations meant that the mosaic did not appear, which left the logotype a lot of work to do. Our very open, loose approach to design meant that we often missed the opportunity to clearly brand or own material we had produced. Although a distinctive feature of the building, and a tradition of our identity, the original logo was not helping us to stand out in our crowded marketplace.



01 — Evolving the Identity

Original Stationery

We will continue to work with the mosaic logo on corporate materials, where it does function and can be used in full colour at an appropriate size. So we will use it on our existing letterheads, compliment slips and business cards and we will integrate the mosaic with the new visual identity on building signage and decoration. This will show the origin of the identity and the relationship between 'old' and 'new'.



Letterhead



With Compliments

LEEDS COLLEGE OF ART · BLENHEIM WALK · LEEDS LS2 9AQ
TEL 0113 202 8000 · FAX 0113 202 8001 · INFO@LEEDS-ART.AC.UK · WWW.LEEDS-ART.AC.UK

Compliments Slip

LEEDS COLLEGE OF ART · BLENHEIM WALK · LEEDS LS2 9AQ
TEL 0113 202 8000 · FAX 0113 202 8001 · INFO@LEEDS-ART.AC.UK · WWW.LEEDS-ART.AC.UK

02
LOGOTYPE

02 — Logotype

Original Typography

Since the mosaic image rarely appeared, our logotype has had an awful lot of work to do, often appearing the only consistent element on our print, which often uses dramatically different design approaches and content. However, the logotype was drawn from the original mosaic and so was, as logos go, unrefined and posed its own problems in usage.

LEEDS
COLLEGE OF
ART

02 — Logotype

Redrawn typography

Our new identity redraws this original type, using a hand drawn font to retain a carefully crafted, established feel. However, the lines are clean and solid, making the type more consistent, definitive and contemporary.

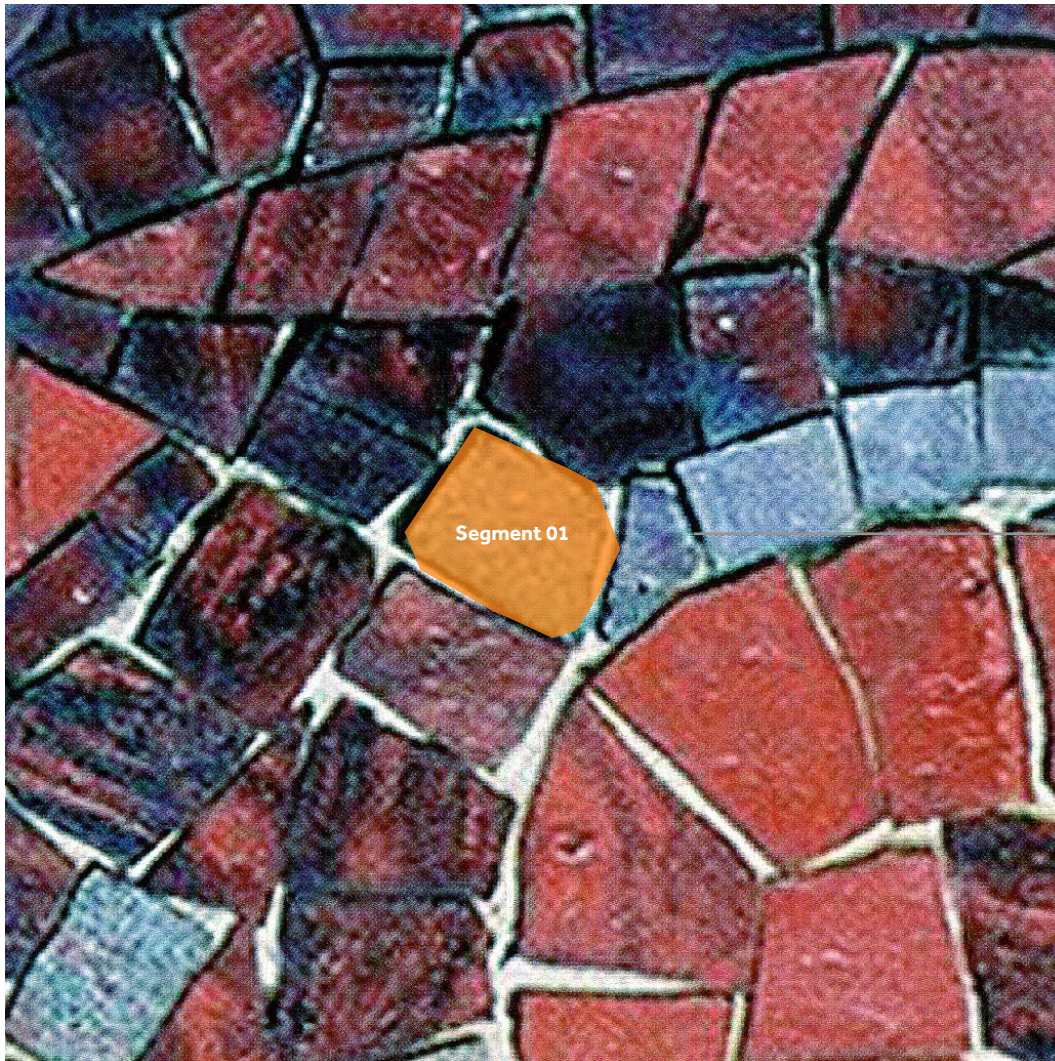
The new logotype incorporates the year the college opened. This underpins our claim to tradition and heritage, and brings weight and kudos to the college's offer.

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03
THE MARQUE

03 — The Marque Sampled segments

Our new identity uses this new, hand drawn logotype on a shape taken directly from the mosaic. The background shape brings definition to the logo, making it more visible, eye-catching and ensuring that it has clear space around it. The bold shape, which holds the Leeds College of Art name, ensures its leading role in designs.



03 — The Marque

Sampled segments

We have selected four segments from the mosaic to give us a range of dynamic shapes to hold the logotype.



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Sampled segments

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Sampled segments

We have selected four segments from the mosaic to give us a range of dynamic shapes to hold the logotype.



03 — The Marque Logotype family

Our range of background shapes gives us four logos. There is no hierarchy to these, nor do any of them 'belong' to any department or activity. The desired effect is that people coming into contact with our materials might see something different every time. The identity feels fluid and versatile, as well as being grounded in history and permanence.



LCA_Logo_b+w_01



LCA_Logo_b+w_02



LCA_Logo_b+w_03



LCA_Logo_b+w_04

03 — The Marque

Logotype family reversed

Our range of background shapes gives us four logos. There is no hierarchy to these, nor do any of them 'belong' to any department or activity. The desired effect is that people coming into contact with our materials might see something different every time. The identity feels fluid and versatile, as well as being grounded in history and permanence.



LCA_Logo_rev_01



LCA_Logo_rev_02



LCA_Logo_rev_03

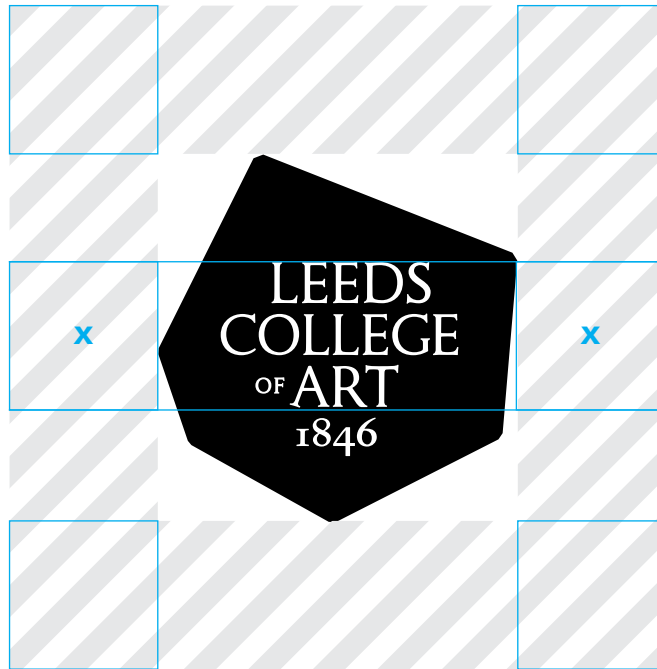


LCA_Logo_rev_04

03 — The Marque

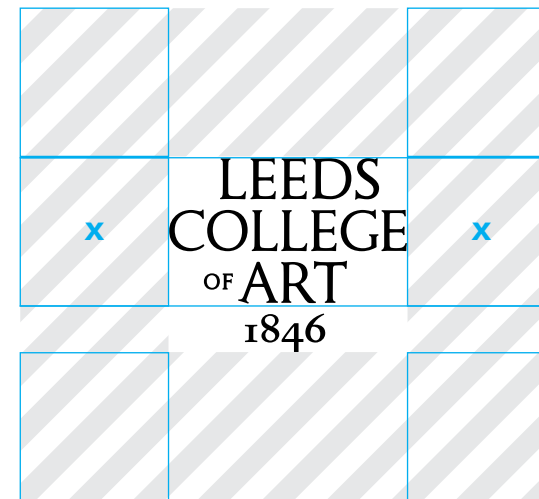
Exclusion zones

Always make sure the chosen logotype you use has sufficient clear space around them. As a general rule use the height of the type within the tile. The minimum size for any of the logo variants is 15mm in black and white. A type only version of the logo is also available to use. The same principles apply, 'x' denotes the minimum clearspace around the logo.



Minimum size

15mm



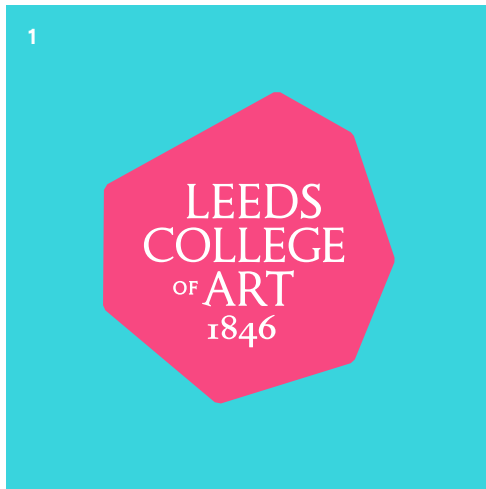
Minimum size

15mm



03 — The Marque

What not to do



1
Incorrect use of colour palette



2
Insufficient contrast between the logotype and background colour



3
Never reverse logotype without sufficient contrast between the background



4
Never place any of the logotypes on an angle



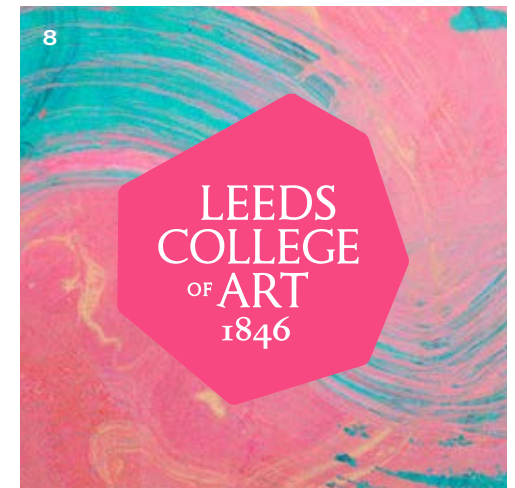
5
The logotype shape should always be solid, never reduced to an outline



6
The LCA type should never be placed within an alternative shape



7
Never change the typeface or setting of the type within the logo



8
Never place any of the logotypes onto imagery that lack sufficient colour definition

04
COLOURS

04 — Colours

Our colour palette

Our range of colours is loosely associated with five themes that relate to what we offer – ideas, debate, progress, craft and celebration. They are inspired by these values, but you can use them flexibly – the colour palettes do not belong to any department or activity. Use the palette that best suits your application – you might choose to let the theme influence your decision, but again, this is flexible and inclusive.

There is flexibility too in combining elements of these palettes. You'll need to work with some restraint, but as shown on page 41, or in application on something like the website, you might combine colour palettes.

01 Ideas

Verdant and lively, about growth and nurturing

02 Debate

Colourful and dynamic, lively and varied, as debate should be!

03 Progress

Bold and brave, these colours reflect our pride in being different

04 Craft

Subtle and considered, with a hint of heritage

05 Celebration

These colours take inspiration from our mosaic and celebrate our heritage and achievements. They are likely to only be used for graduation and other such events.

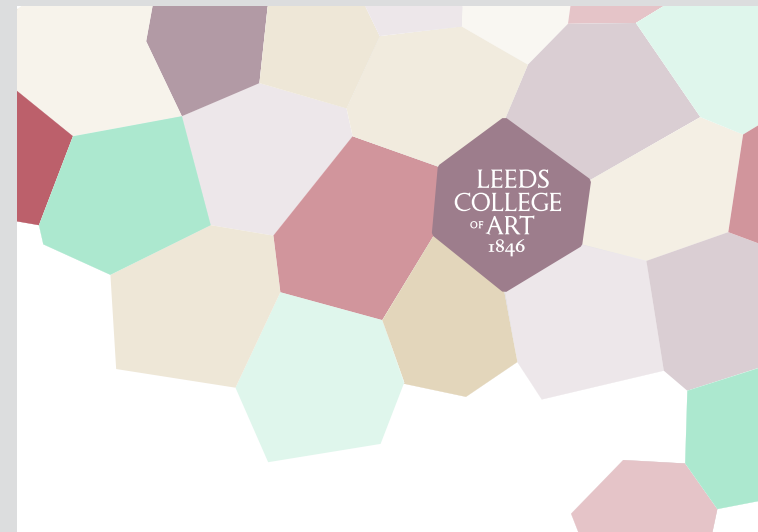
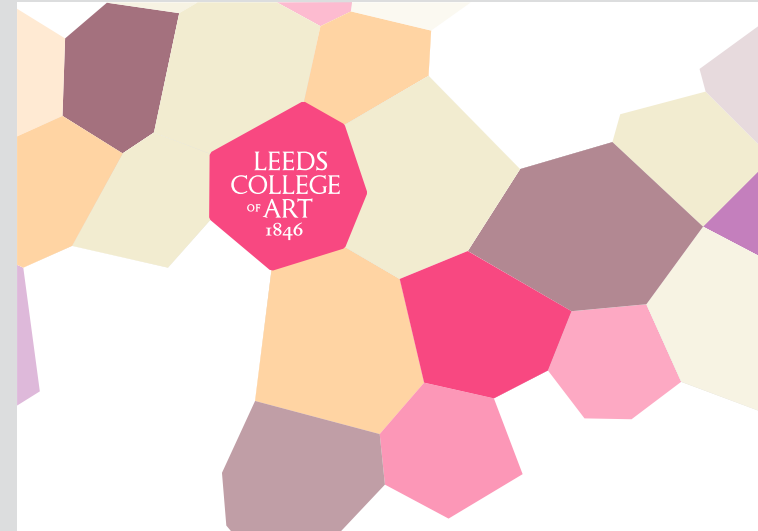
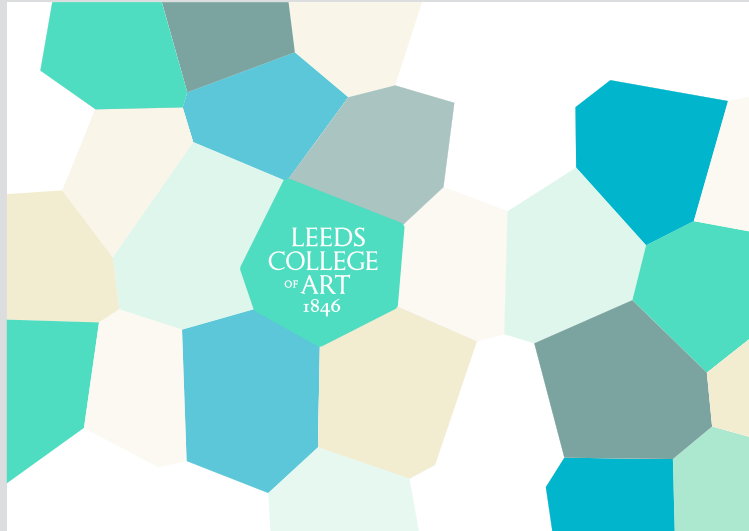
P 7499 C0 / M2 / Y15 / K0 R239 / G231 / B197	P 7499 C0 / M2 / Y15 / K0 R239 / G231 / B197	P 607 C0 / M0 / Y18 / K1 R253 / G248 / B214	P 7541 C2 / M0 / Y0 / K5 R234 / G238 / B241	P 5855 C0 / M0 / Y31 / K18 R208 / G202 / B145
P 3385 C45 / M0 / Y33 / K0 R79 / G216 / B177	P 149 C0 / M23 / Y47 / K0 R253 / G202 / B144	P Yellow C0 / M0 / Y100 / K0 R255 / G242 / B0	P 7478 C18 / M0 / Y14 / K0 R162 / G228 / B195	P 456 C0 / M15 / Y100 / K43 R144 / G117 / B0
P 7478 C18 / M0 / Y14 / K0 R162 / G228 / B195	P 213 C0 / M95 / Y27 / K0 R238 / G44 / B111	P 1505 C0 / M42 / Y77 / K0 R255 / G111 / B0	P 7501 C0 / M4 / Y20 / K6 R220 / G205 / B172	P 561 C85 / M0 / Y54 / K52 R0 / G86 / B69
P 3125 C83 / M0 / Y21 / K0 R0 / G181 / B204	P 254 C50 / M100 / Y0 / K0 R146 / G39 / B143	P 7545 C23 / M2 / Y0 / K63 R83 / G98 / B110	P 7419 C0 / M60 / Y45 / K18 R169 / G74 / B88	P 202 C0 / M100 / Y61 / K43 R129 / G0 / B35
P 3305 C100 / M0 / Y61 / K61 R8 / G77 / B67	P 7421 C0 / M100 / Y30 / K61 R97 / G23 / B44	P 426 C0 / M0 / Y0 / K100 R11 / G10 / B11	P 5205 C50 / M58 / Y50 / K0 R138 / G105 / B122	P 294 C100 / M58 / Y0 / K21 R0 / G67 / B134

05
MOSAIC PATTERNS

05 — Mosaic patterns

Example templates

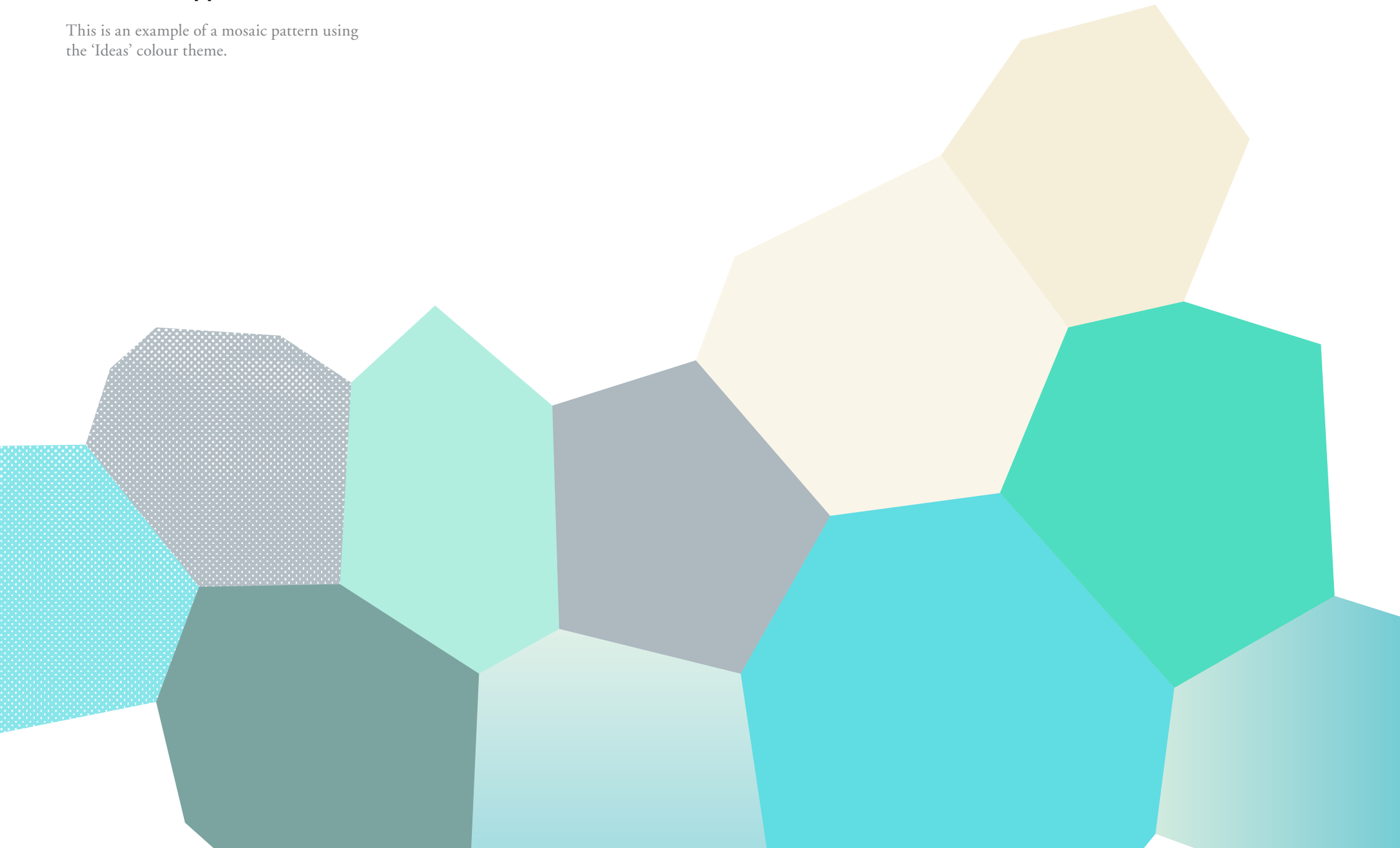
You can use the mosaic patterns as graphic devices, applying them decoratively. A number of templates are available to download and use, but there is flexibility and you can adapt these and build your own, with care and consideration, to suit the application. The following pages show how the patterns can be applied using the various colour palettes, using texture or even as a shape to hold images.



05 — Mosaic patterns

Patterns in application

This is an example of a mosaic pattern using the 'Ideas' colour theme.



05 — Mosaic patterns

Patterns in application

You can use the logo in its mosaic shape as part of the pattern templates.



05 — Mosaic patterns

Patterns in application

Additional textures and blends can be added to the mosaic tiles to make a more interesting and layered appearance.



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05 — Mosaic patterns Patterns in application

The mosaic patterns can also be used to hold imagery, giving another dimension to their use as a decorative device.



06
TYPOGRAPHY

06 — Typography

Primary typeface

Our primary typeface is Adobe Garamond. This classic serif typeface is similar to the lettering of our logotype, echoing the tradition and history of the college.

All headlines should be set in the 'Titling Capitals' weight of this font and set with negative kerning.

See examples on page 37-41.

Headlines

ADOBE GARAMOND
 TITLING CAPITALS
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 1234567890£\$%&

Regular

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 1234567890£\$%&

Semi-bold

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 1234567890£\$%&

Bold

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 1234567890£\$%&

06 — Typography

Primary typeface example

MODERN
LANDSCAPE
PAINTING

LEEDS COLLEGE OF ART — 2013

06 — Typography

Secondary typeface

Our secondary typeface is A2 Grot10 and was chosen as a solid, contemporary sans serif typeface that would work effectively with Adobe Garamond. It helps to position us as forward thinking and current.

Should be used for all bodycopy in two weights.

See example on page 31.

Bodycopy

A2 Grot10 Bold

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890£\$%&

Bodycopy

A2 Grot10 Regular

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890£\$%&

06 — Typography

Secondary typeface example

DEGREE COURSES

BA (Hons) Animation

You'll study traditional and contemporary forms of animation, developing a deep understanding of what animation is and challenging what it could be.

Working in a fast-paced studio environment as part of a small group of highly motivated students, you'll consider how to solve problems using animation, focusing on character and narrative.

This programme of study is carefully balanced to enable you to study traditional forms of animation, and contemporary 2D and 3D computer generated processes. You will work collaboratively as well as developing your own individual creative practice. You will learn to use industry-standard equipment and software including, but not exclusively Photoshop, Dragonframe Stop Motion, Flash Animate Pro, After Effects, Autodesk Maya and Unity3D

BA (Hons) Creative Advertising

This is an outstandingly strategic and creative programme that nurtures individuality through collaboration. It is designed to produce a new wave of creative leaders in advertising. We've developed exceptional links with leading international names such as BBH, Beattie McGuinness Bungay, CST The Gate, JWT, M&C Saatchi, McCann Erickson, Mother, Ogilvy & Mather, Grattarpalm, Brass, plus many more 'must-work for' agencies.

They love our uniquely theoretical and creative approach: we get under the skin of advertising, to produce smart, culturally aware and highly sought-after graduates.

BA (Hons) Fine Art

This course involves you in a diverse, lively community of people experimenting, challenging, learning and engaged in the business of being an artist in the contemporary world. This studio-based programme is structured around a system which houses four specialist subject strands:

- Fine Art Painting & Printmaking
- Fine Art Drawing
- Fine Art Sculpture
- Fine Art Media

Each subject strand is led by an experienced artist in this arena and working in a dedicated subject studio you will engage with a range of strategies to support your development.

BA (Hons) Fashion

This course has two strands; you can choose either 'Concepts & Communication' or 'Design & Realisation'. If you are looking for a career in fashion, but not necessarily as a designer/maker, the Concepts & Communication strand might be your choice. You'll explore the full fashion journey (from concept to production, merchandising and communication), considering commercial aspects of successful fashion enterprise.

The Design & Realisation strand will develop your ability to transform creative 2D ideas into exciting fashion garments. You will learn traditional and creative approaches to design, visual research, illustration, tailoring and pattern making. You'll have opportunities to gain experience designing for a variety of fashion genres, from sportswear to high-street and avant-garde, and to undertake work placements.

BA (Hons) Graphic Design

The studio is the focus, a creative space with an innovative and engaging atmosphere. You will benefit immediately from exposure to the structures and disciplines of a studio environment, learning how individual and collaborative creativity combine to produce exceptional work.

Our industry links are extensive with an array of visiting professionals delivering lectures, seminars and workshops. You will have access to our cutting edge Mac suites plus all of the College facilities with countless opportunities for cross discipline collaboration. Places on this dynamic and fast-paced course are in high demand and you will be expected to put in the hours to reap the rewards.

BA (Hons) Illustration

This challenging and exciting programme has developed out of the extremely successful illustration stream within our Graphic Design degree and has quickly become a popular choice for those who are serious about becoming a professional illustrator. You will not only develop your strengths as an illustrator but also learn to build your own practice when you graduate. You'll have exposure to a wide range of applications for illustration (from packaging, editorial

and publishing to storyboarding, character design and comic strips), using both traditional and new media to explore your creative ambitions. You'll take advantage of excellent links with industry and professional illustrators, and on graduation will have the choice of a wide range of career options.

BA (Hons) Photography

Anyone can press the button on a camera. But we'll encourage you to critically consider every aspect of this art form, from the composition to the audience to post-production. You'll learn about the whole world of visual language and image making, from art direction to curating, and learn to use a wide range of traditional and digital formats and equipment.

You will understand historical schools of photography as well as the ever-increasing cross-over between genres, such as documentary, fashion, fine-art and commercial photography. Most importantly, we'll help you to identify your chosen path, and prepare you to begin building a successful career.

BA (Hons) Printed Textiles & Surface Pattern Design

This very prestigious programme produces some outstanding graduates who go on to exceptional international careers. Even while still at the College, many students regularly sell their work to textile and surface pattern design industries, and win some of the world's most esteemed design awards. Students have won over 60 national and international design awards in the past three years.

Whilst on the programme students are given opportunities to sell their work at trade fairs. We have exhibited for many years at Indigo in Paris, a leading fashion fabric fair, and also at Mood in Brussels or Maison et Objet in Paris for those specialising in interior fabrics.

We also show student work at international book fairs, and the New Designers Exhibition, in London, is an opportunity for our graduating students to present themselves and their work to a professional audience and to meet potential employers.

This programme has an outstanding global reputation. We look for talented, hard-working people who will develop their own 'handwriting', both anticipating and setting future trends. In exchange we offer incomparable tuition, experiences and opportunities.

06 — Typography

Internal usage

A combination of Helvetica and Georgia can be used for internal communications as a substitute to A2 Grot and Garamond.

These fonts are available on all systems and are free to use so do not require a font licence.

Header

Georgia

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890£\$%&

Bodycopy

Helvetica

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890£\$%&

06 — Typography

Internal usage example

DEGREE COURSES

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07
MESSAGING

07 — Messaging

Creative writing

The themes that have inspired our colour palettes are themes close to our organisation – they reflect the values of *Leeds College of Art* and what we stand for. In some applications we have taken these themes as an inspiration for messaging, elaborating on each one and setting out clearly our values as an organisation. The use of this messaging is entirely optional as a suffix to the *Leeds College* name. It adds an engaging layer to our communications, makes us an expressive, living, human institution. See it in use on page 36.

01

Ideas

thought
 expression
 individualism
 experimentation
 discovery
 possibility
 exploration
 inspiration

02

Debate

dialogue
 conversation
 exchange
 interaction
 collaboration

03

Progress

ambition
 aspiration
 process
 vision
 future
 dynamism

04

Craft

making
 beauty
 dedication
 focus
 perfection
 talent

05

Celebration

achievement
 recognition
 reward
 completion
 ambition
 collection

08

BRINGING IT
ALL TOGETHER

08 — Bringing it all together

Applying the Identity

This publication cover design uses the 'ideas' colour palette, using a mosaic pattern that holds colour, texture and images. You'll also see the creative messaging used as a decorative element.



LCA_Logo_01

P 7499 C0 / M2 / Y15 / K0
R239 / G231 / B197

P 3385 C45 / M0 / Y33 / K0
R79 / G216 / B177

P 7478 C18 / M0 / Y14 / K0
R162 / G228 / B195

P 3125 C83 / M0 / Y21 / K0
R0 / G181 / B204

P 3305 C100 / M0 / Y61 / K61
R8 / G77 / B67



08 — Bringing it all together

Applying the Identity

This cover shows the 'debate' colour palette in use with a large background image appearing behind the decorative mosaic pattern.



LCA_Logo_02

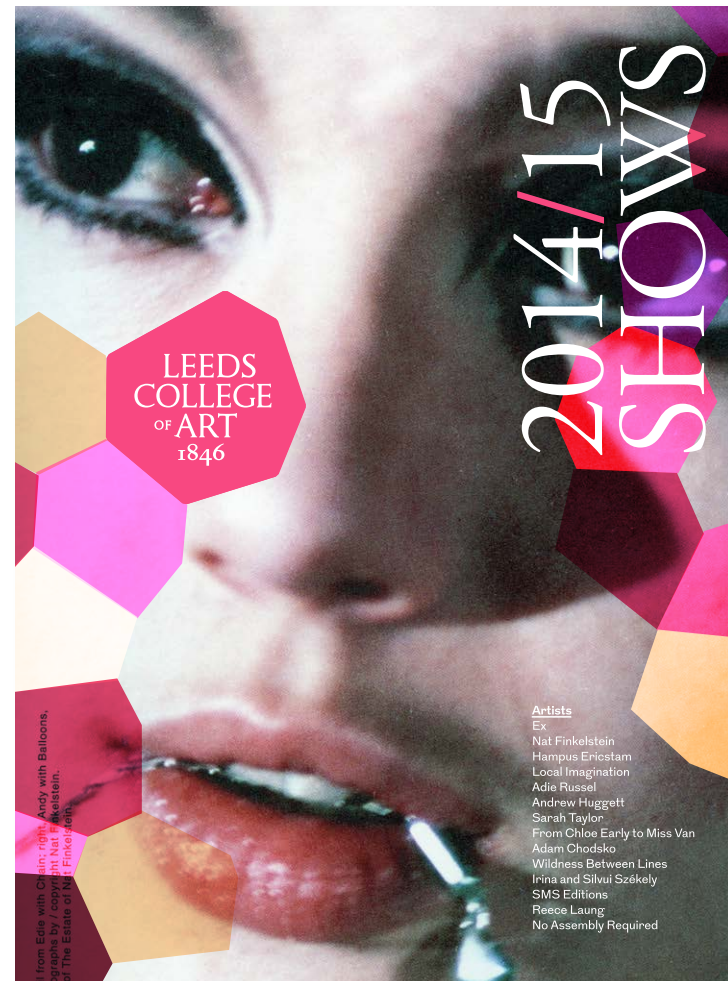
P 7499 CO / M2 / Y15 / KO
R239 / G231 / B197

P 149 CO / M23 / Y47 / KO
R253 / G202 / B144

P 213 CO / M95 / Y27 / KO
R238 / G44 / B111

P 254 C50 / M100 / Y0 / KO
R146 / G39 / B143

P 7421 CO / M100 / Y30 / K61
R97 / G23 / B44



08 — Bringing it all together

Applying the Identity

This cover shows the 'progress' palette used along with a large background image.



LCA_Logo_03

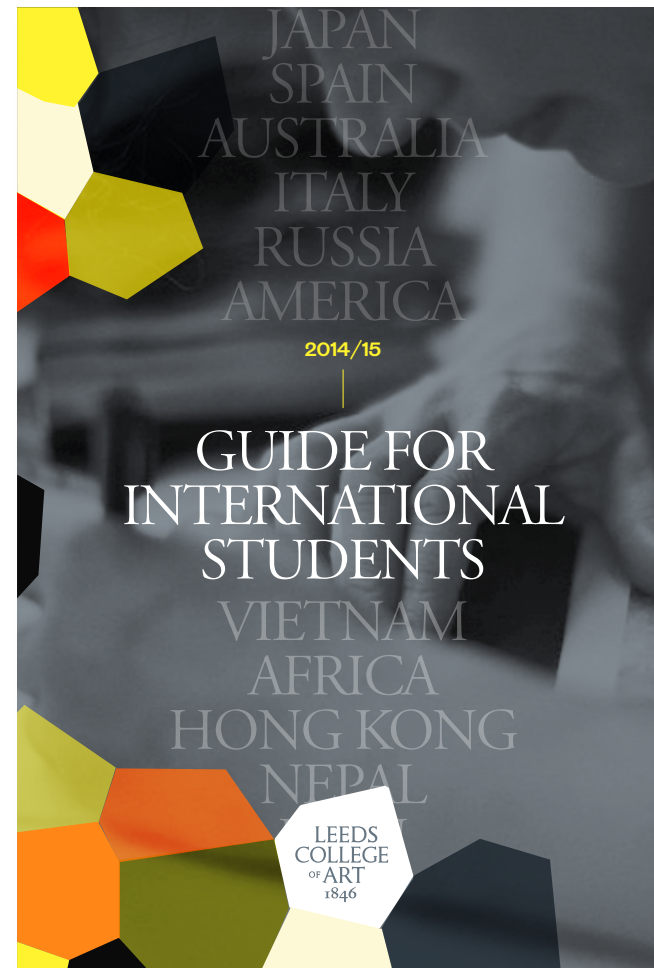
P 607 C0 / M0 / Y18 / K1
R253 / G248 / B214

P Yellow C0 / M0 / Y100 / K0
R255 / G242 / B0

P 1505 C0 / M42 / Y77 / K0
R255 / G111 / B0

P 7545 C23 / M2 / Y0 / K63
R83 / G98 / B110

P 426 C0 / M0 / Y0 / K100
R11 / G10 / B11



08 — Bringing it all together

Applying the Identity

This card uses the 'craft' colour palette and the mosaic pattern holding colour, texture and colour fades.



LCA_Logo_04

P 7541 C2 / M0 / Y0 / K5
R234 / G238 / B241

P 7478 C18 / M0 / Y14 / K0
R162 / G228 / B195

P 7501 C0 / M4 / Y20 / K6
R220 / G205 / B172

P 7419 C0 / M60 / Y45 / K18
R169 / G74 / B88

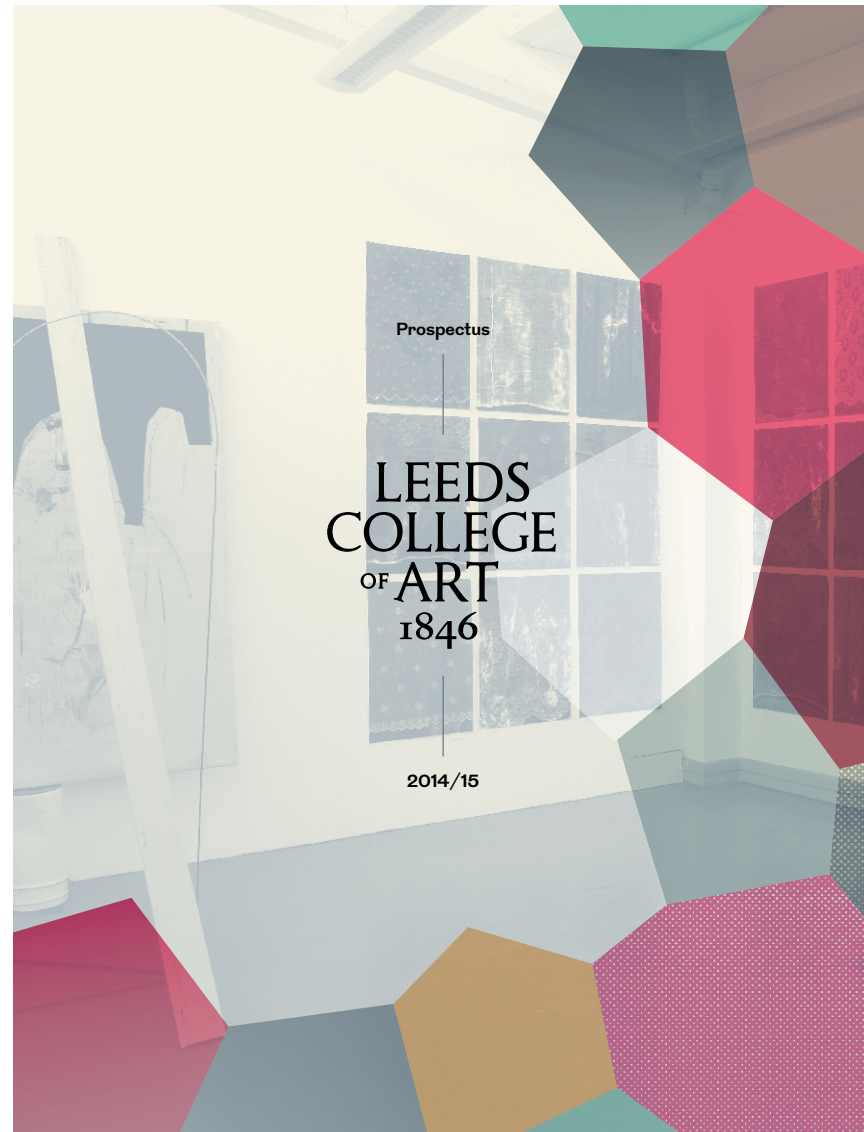
P 5205 C50 / M58 / Y50 / K0
R138 / G105 / B122



08 — Bringing it all together Applying the Identity

This prospectus cover design uses the type only logo, without the mosaic device to hold it. It also combines an image background with the mosaic patterns, and uses a combination of colour palettes - leading with the 'debate' palette it also draws from 'ideas' and 'craft'.

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OF ART
1846



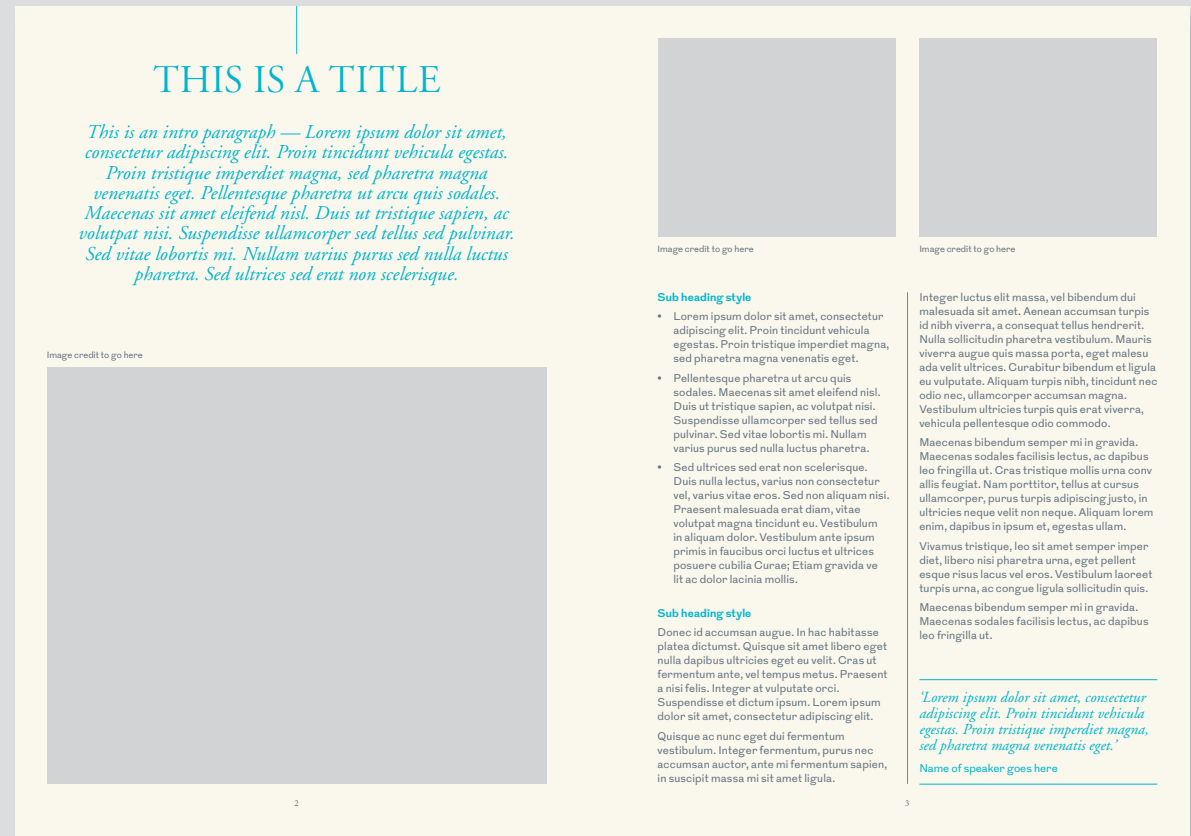
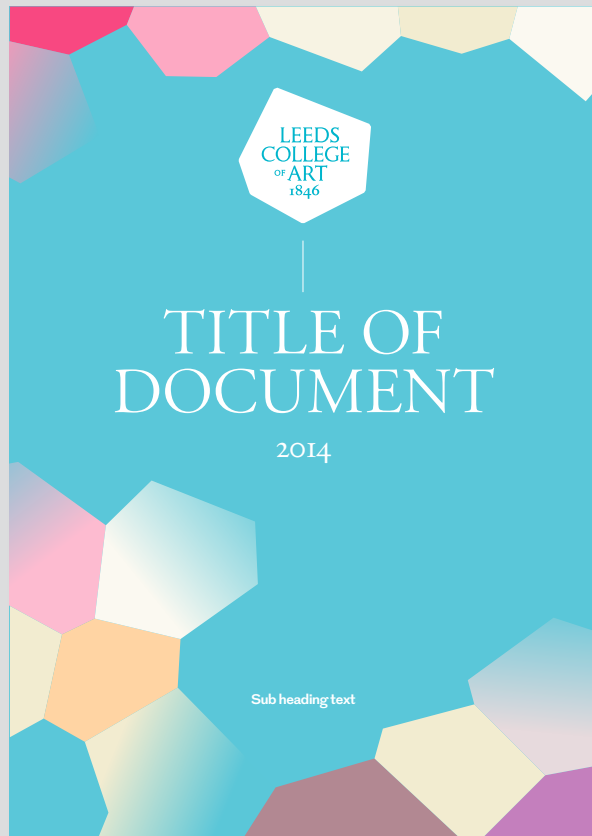
09
TEMPLATES

09 — Templates

A5 booklet

We have a selection of templates that have been designed for use as a 'starting point'. They do not have to be adhered to - they are here as a basis for your own creative work, so that you can adapt the mosaic pattern, the colour palette in use or the use of imagery. The templates are a good guide for designs and when used as a foundation should guide you to create something that's effective within the parameters of our design guidelines.

This is an example of an A5 layout to cover and inner, showing text columns and imagery in use.



09 — Templates

A5 leaflet

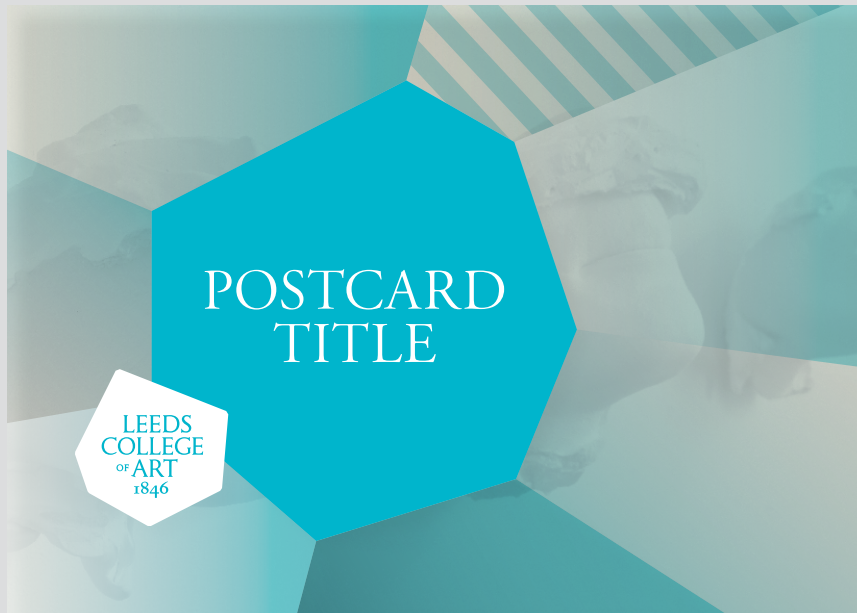
This A5 leaflet shows an image based side, and a side given over the detailed text, with a background pattern.



09 — Templates

A6 postcard

The postcard template dedicates one side to imagery and branding and the reverse to body copy. Remember that you can adapt templates and should view them as a 'starting point' to design.



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09 — Templates

A3 poster

Our poster template is very adaptable in terms of visual content - but the type size and positioning is a useful guide as the the 'hierarchy; of content. There should be a clear focal point to posters.



09 — Templates

Powerpoint

This Powerpoint slide replaces Garamond with Georgia, our substitute system font.

Again, you should feel free to adapt the pattern layout used here, but remembering the need to keep the slides legible and clear.



Title page



Presentation page