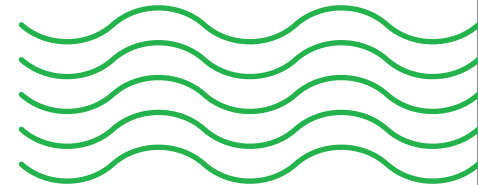# Brand Identity Guidelines

Khwaja Fareed University of Engineering & Information Technology

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Our Vision

To become a world-class University of Engineering and Information Technology that contributes significantly to the development of regional economy and uplift of local community by becoming a power house of intellectual and human capital generation.

Core values

Our six core values help tell the story of who we are, where we've come from, what inspires us and why life at university can be life-changing.

Knowledgeable

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Faithful

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Useful

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Eco-friendly

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Innovative

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Tolerant

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Purpose

Our leading edge education and research is focused on the needs of a connected global society and is driven by a culture that's alive with the spirit of curiosity and a passion for knowledge.

We're constantly in the pursuit of excellence to find the solutions to real world issues and inspiring research to have real world impact. Together, we meet the challenges of our time head on. We provide answers to questions that reach out far beyond the walls of our University. Answers that come from intensive research, years of experience and expertise forged from some of the most exceptional minds in the world.

Tagline comes here.

What is our brand?

Our brand is a wide range of elements all working together through many different channels that creates a feeling of engagement with our target audiences.

It's our promotional material, course guides, alumni, advertising, buildings, environments, media coverage, public relations, internet, students' word of mouth, open days, faculty and curriculum, application process, location and people.

KFUEIT is an organisation with many different touchpoints. We want our brand to encapsulate the rich blend of people, heritage, culture, technology, innovation, entrepreneurial spirit and all the emotive connotations that make us distinctive and special.

So, it's our culture, people and their dedication that differentiate us from other similar establishments. Every passing day we are coming up stronger with learning, development and World-beating stories. We must tell these to our audiences with strength and confidence whilst demonstrating how we are shaping a better world.

We are building a global brand with international appeal, so let's think, act and look like leaders.

Our tone of voice

Our tone of voice is how we communicate with our target audiences, and one of the most important ways we communicate is through the way we write. A distinctive and consistent tone of voice helps us tell the world who we are. It builds recognition and brings understanding to what we offer as a University.

How we say it
It is not only what we say but also how we say it. There are some values that should be consistent in our tone-of-voice.

We should be positive - looking to the future and speaking enthusiastically about University.

We should talk about our spirit of innovation - the desire to bring new ideas and experience to the world. We are pioneers of education and research and the way we talk should reflect this.

We should be inspiring. What we say should make an impression on people and be captivating to every audience.

We should be proud of our academic achievement. Our writing should also communicate how proud we are to have a world-class learning community.

Our identity

Our identity is made up of four key elements: The Engineering gear, communication tower, sea of knowledge and the name of the University as text. All elements are to always appear together as our primary logo, apart from circumstances where this is not possible and has been agreed in the brand guidelines or by the Marketing & Communications Department.

The icons is our most valuable visual asset. It's a mark of authenticity that states who we are and sets us apart from other universities. This section explains how to use our logo.

Main version of our logo

It is essential to the success of our brand that the logo is treated with care and respect in every application and according to these guidelines. This is the main KFUEIT's Logo and preferred version to use wherever possible unless format or background colour dictates otherwise.

Logo versions

The KFUEIT's logo can be used for online and offline applications in following ways.

Our primary logo - landscape
This version is used on the majority of applications and should be used whenever possible.

Single colour logo - landscape
Our single colour logo is used in exceptional circumstances for mono applications only, when our logo needs to appear on a white or very light background.
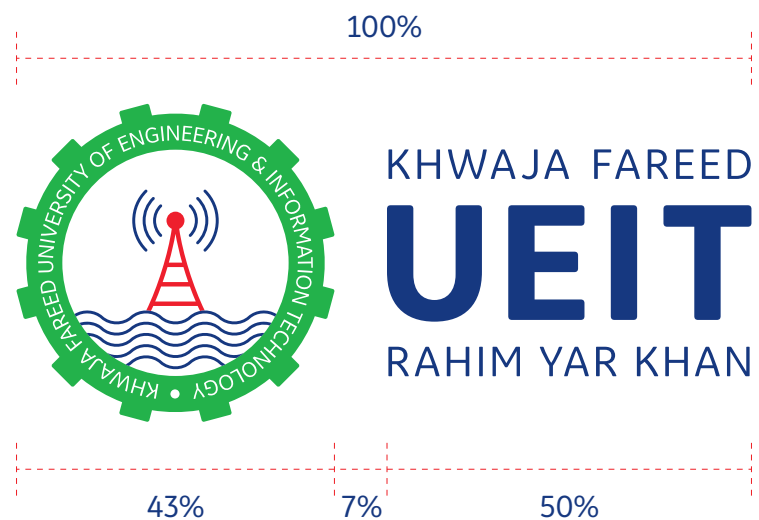
Black logo - landscape
Our black logo is used in exceptional circumstances for mono applications only, when our logo needs to appear on a white or very light background.

The reversed version - landscape
This version is an alternative and can be reversed out of darker backgrounds. The logo should never appear in a box.
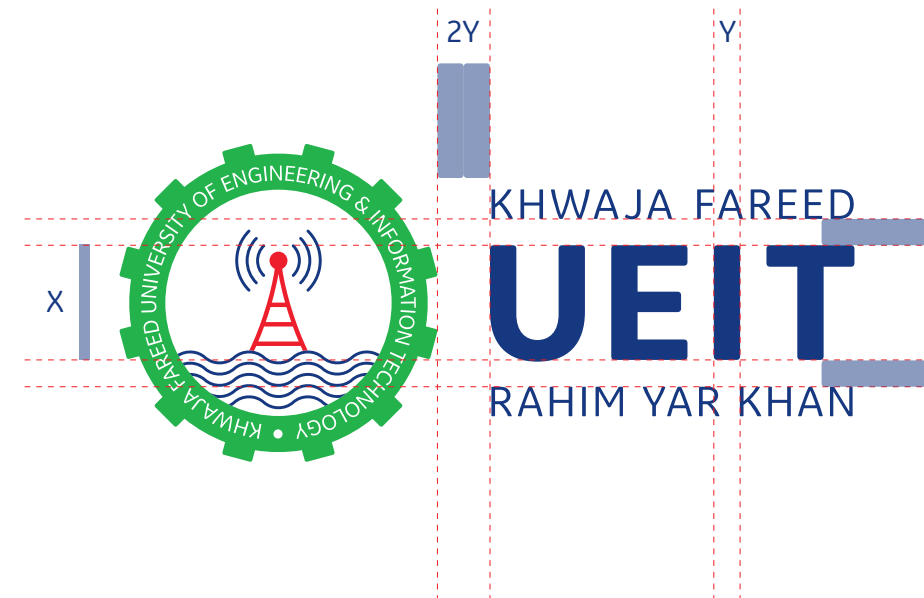
Dimensional Value

The logo captures the values of the brand and conveys them in a clear break. It is geometric, simple and innovative, with enormous flexibility of application in the innumerable means. It is a mathematical shape, but also a curious form that invites further investigation and in-depth knowledge.

Horizontal Version

The main representation of the brand is through its horizontal form. It is the horizontal form that appears in all the media in digital or analog, above or below the line. The logo should always be reproduced from the original artwork.

Normal Exclusion Zone

When laying up the logo, give it breathing space and treat it with respect. To maximise the logo's presence and visual impact always maintain adequate clear space around it. The exclusion zone around the logo defines the area into which no other graphic elements, such as text, imagery or other brandmarks can intrude.

The distance marked X represents the size of letter "U" of the UEIT text. This formula applies to all sizes of the logo reproduction.

Minimum Exclusion Zone for Exceptional Cases

The exclusion zone for exceptional cases is used when it is impossible to use the normal exclusion zone without compromising the size of the logo, for example within a mobile application. The width of the two letters of 'I' within the KFUEIT's logo is used to define the exclusion zone for exceptional cases.

The distance marked Y represents the size of two letters "I" of the UEIT text. This formula applies to all sizes of the logo reproduction.
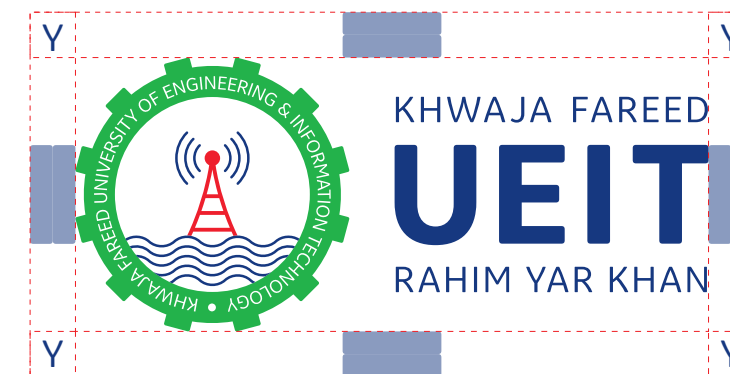
Usage

As our most recognisable visual asset we want our logo to feature prominently on all applications without dominating the page.

Oversizing of our logo shows a lack of confidence and can weaken the message we are trying to communicate, so getting the proportion and size correct is an important part of every communication.

Our logo must always be scaled proportionally to avoid any distortion. For print, the minimum width size of the KFUEIT's landscape logo is 25mm. In situations where available space is limited - on digital media that can be viewed on a small smart-phone screen, or on a pen for example - the absolute minimum width is 15mm.

50mm

30mm

15mm
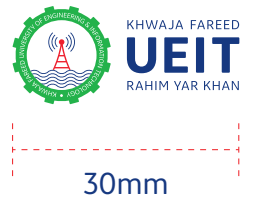
Positioning

To ensure that our graphic language is used to the best effect and can be fresh and flexible in every situation, the KFUEIT's logo can be placed in four different positions in the majority of applications.

• Top right hand side
• Bottom right hand side
• Top left hand side
• Bottom left hand side

In each situation the logo adheres to the basic principles of the exclusion zone.

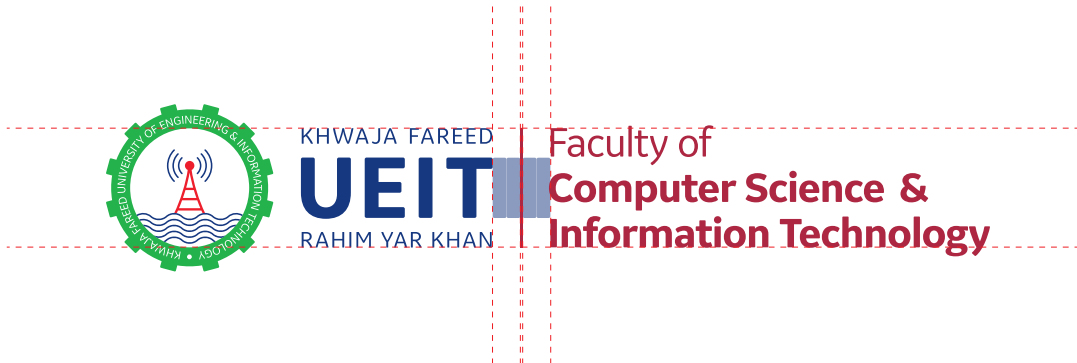The logo is positioned top left on digital media such as websites and banner ads.

Faculty Logo

When putting up the KFUEIT's logo with a faculty or school the name of the school or faculty can be placed in position as shown.

The logo and the text should be divided by a single stroke and should use the double size of the 'I' in the logo as a spacing marker.

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Faculty of
**Computer Science &
Information Technology**

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Faculty of
Natural Sciences

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Faculty of
**Management Sciences
& Humanities**

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Faculty of
Engineering

Dimensional Value

KHWAJA FAREED
UEIT
RAHIM YAR KHAN

Faculty of
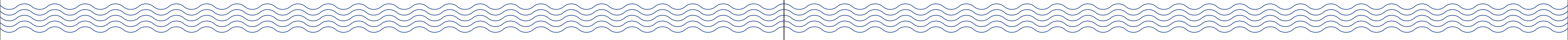**Computer Science &
Information Technology**

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Do's
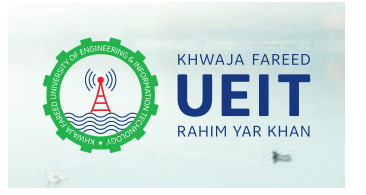
Don'ts

Colour

While blue is the most commonly used colour within our communications, we also have a primary colour palette. We add warmth and sophistication through our rich vibrant secondary colour palette to support photography and body copy.

The secondary palette is to be used in charts and diagrams and to emphasise headlines.

Blue colour is inherent in our brand communications and it helps us stand out and differentiates us from others.

KFUEIT'S BLUE

PANTONE P 103-8 C

At the heart of our brand is Queen's vibrant red and as our lead corporate colour will be used as the dominant presence across all applications.
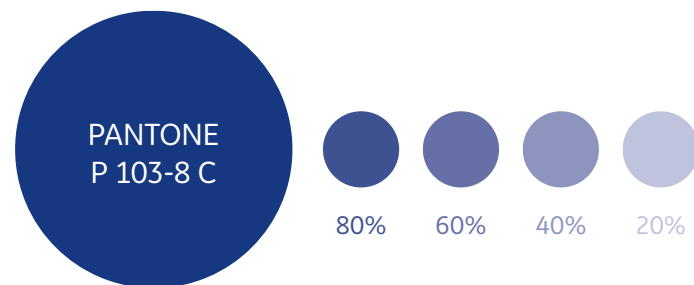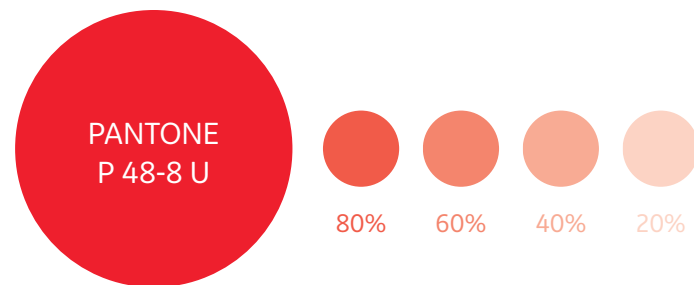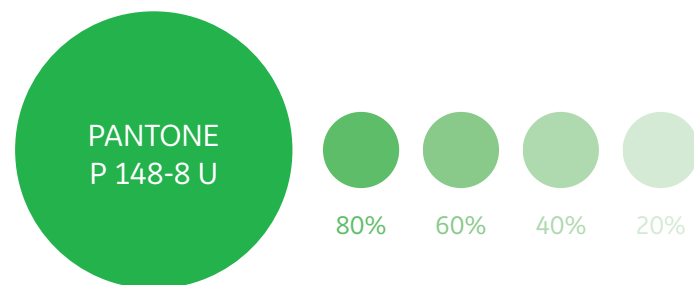
Primary Colour Pallete

Primary colours serve as the fundamental palette that works across the entire remit of our collateral. These colours will be the foundation of our expression, and when highlighted with the colours of our secondary palette, bring a unique personality to our communications.

White Space
We refer to the unprinted areas of a layout that have intentionally been left blank as 'white space'. This 'white space' is also an integral part of the visual language and promotes clarity.

White is also an important part of identity. Using white sufficiently across our communications maintains a clean and clear approach.

PANTONE
P 148-8 U

80%   60%   40%   20%

PANTONE
P 48-8 U

80%   60%   40%   20%

PANTONE
P 103-8 C

80%   60%   40%   20%

Secondary Colour Pallete

Our secondary colour palette complements our primary palette. It introduces style and vibrancy into charts and diagrams and creates hotspots of colour into layouts adding an extra dimension to our communications.

The secondary colours and tints are intended to be used as accent colours alongside our primary colour palette.

PANTONE
P 61-7 U

PANTONE
P 93-8 C

PANTONE
P 179-11 C

PANTONE
P 138-16 C

PANTONE
P 22-16 C

PANTONE
P 14-5 C

PANTONE
P 112-5 C

PANTONE
P 179-6 C

PANTONE
P 157-7 C

PANTONE
P 14-8 C

Primary Typeface

For the construction of the logo, as well as all other expressions of the brand in any medium, the font used is the GE Inspira Sans. This one font must also be used for flowing text and titles in print media, television and other media where it is possible to create a printing of the typography (ie, not using the base font software), in all type of institutional or commercial communication.

Aa

GE Inspira Sans Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

GE Inspira Sans Bold Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

GE Inspira Sans Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

GE Inspira Sans Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Secondary Typeface

Secondary typoface can never be used to make up the logo.

Spinwerad Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 100
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 300
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 500
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 100 Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 300 Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 500 Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 700
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 700 Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Museo Sans 900
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Secondary Typeface

Secondary typoface can never be used to make up the logo.

**Gadugi Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890**

Gadugi Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

Secondary Typeface

Secondary typoface can never be used to make up the logo.

Maiandra GD Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

**Maiandra GD Demi Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890**

**Maiandra Black GD
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890**

*Gadugi Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890*

***Maiandra GD Demi Bold Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890***

***Maiandra GD Black Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890***

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