

dalhousie  
medical research  
foundation

brand book | v 2.0 | winter 2021

This document provides usage information for the Dalhousie Medical Research Foundation (DMRF) brand. DMRF is responsible for ensuring logos are available for use by employees and appropriate external entities.

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# visual identity

A visual identity is the sum of all the visual impressions associated with a brand, including the logo, and contributes to building that brand.

The impact of any identity depends on consistent use, resulting in a large number of impressions over a long period of time. Familiar identities are processed by the brain visually, evoking a complex set of associations much more powerful than words.

By using a visual identity system, the quality, efficiency, and cost-effectiveness of communication efforts increases.

The DMRF logo is a core element of our visual identity; it replaces all older designs, and its size, positioning, and colour treatment are governed by the rules in this guide.

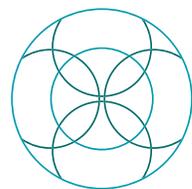
The identity redesign process was informed by a number of inputs: researching the industry and what competitors are doing, current best practices in design, where the identity will appear and how it will be used, the narrative that informs the brand, and the historical context of the old design. It was a careful, deliberate process.

Since no graphic standards manual can address every potential use of the logo, we encourage getting in touch with Christena Copeland at [christena.copeland@dal.ca](mailto:christena.copeland@dal.ca) should you have any questions about appropriate logo use.

NOTE: A LOGO IS A UNIQUE DESIGN AND CANNOT BE ACCURATELY REPRODUCED WITH ANY TYPEFACE. IT MUST NOT BE HAND-DRAWN, SCANNED, OR MODIFIED IN ANY WAY. IT SHOULD BE REPRODUCED ONLY FROM THE PROVIDED ELECTRONIC LOGO FILES.

The images and words we use to bring the brand to life are important. The purpose of having visual and copy guidelines is to ensure we always reflect the values of our brand in everything do.

## OUR LOGO



**dalhousie**  
medical research  
foundation



SYMBOL



WORDMARK



**MINIMUM  
FREE SPACE**

To keep a clean, uncluttered look, a minimum free space should be maintained around the logo on all sides, at all times. Free space is equal to the height of two “m”s in the logo.



**LOGO  
RESTRICTIONS**

The following are examples of incorrect uses of the logo.

**DO NOT CHANGE THE COLOURS IN THE LOGO.**



**DO NOT ADD A DROP SHADOW OR DISTORT THE LOGO.**



**DO NOT PLACE ON ANY BACKGROUND THAT DOES NOT PROVIDE ADEQUATE CONTRAST.**



**DO NOT PLACE ON ANY BUSY BACKGROUND.**



**DO NOT CHANGE THE POSITION OF THE SYMBOL OR ADJUST THE SCALING.**



**PRIMARY LOGOS**

# Molly Appeal

Molly Appeal is an important annual fundraising campaign for DMRF that has been making a real difference for over 30 years. There are instances when the Molly Appeal logo will have to be shown in conjunction with the DMRF logo.

On any piece of Molly Appeal communication, their logo must always be presented first. Ideally, logos will fall on a white- or light-coloured field. This will allow both logos to be seen in their natural full-colour version.



the full-colour logo should be used against a light background



the reverse logo (white) should be used against a dark background

**SECONDARY LOGO**



the black logo should be used when colour is not a viable option, and/or when working in a co-branding situation

**MINIMUM SIZE**



2" (144 pixels)



1" (72 pixels)

**MINIMUM FREE SPACE**



free space is equal to the height of "p"s in the logo.

# colours

Below are colour values for Pantone, CMYK, and RGB outputs. Because screen resolution and printer settings can vary by device, we use a standardized colour palette to ensure consistency across the board.

Where this becomes especially important is in the printing process. The industry standard—the Pantone Color Matching System—is cost-prohibitive, and with the rise in digital technology, an increasingly rare practice. Instead, you should treat Pantone colours as a guidepost for colour matching with CMYK colour values in the printing process.

NOTE: DIFFERENT PERSONAL PRINTERS (LASER OR INKJET) CAN ONLY APPROXIMATE PANTONE COLOURS. RESULTS WILL VARY. PLEASE USE THE CMYK (PRINT) OR RGB (DIGITAL) COLOUR VALUES FOR A MORE RELIABLE AND APPROPRIATE COLOUR REPRESENTATION. SUBSTRATE CHOICE (I.E. VINYL, PAPER TYPE, ETC.) WILL ALSO AFFECT INK CHOICE AND COLOUR OUTPUT. WE RECOMMEND DISCUSSING YOUR DESIRED COLOUR OUTPUT WITH YOUR PRINT SUPPLIER, AS EACH PRINTER WILL VARY IN RESULTS. ALWAYS REQUEST TO SEE A PRINTING PROOF TO VERIFY COLOUR.

## BRAND COLOUR PALETTE

### PRIMARY



#### TEAL

CMYK 88 | 18 | 30 | 0  
RGB 0 | 153 | 153  
HEX 009999  
Pantone 2235 C



#### DARK TEAL

CMYK 96 | 27 | 53 | 28  
RGB 0 | 102 | 102  
HEX 006666  
Pantone 7715 C

### SECONDARY



#### MEDIUM TEAL

CMYK 70 | 0 | 31 | 0  
RGB 51 | 204 | 204  
HEX 33CCCC



#### LIGHT TEAL

CMYK 18 | 0 | 10 | 0  
RGB 215 | 249 | 241  
HEX D7F9F1



#### LIGHT ORANGE

CMYK 0 | 49 | 100 | 0  
RGB 255 | 150 | 0  
HEX FF9600



#### DARK ORANGE

CMYK 0 | 75 | 90 | 0  
RGB 209 | 96 | 61  
HEX D1603D



#### BLACK

CMYK 0 | 0 | 0 | 90  
RGB 26 | 26 | 26  
HEX 1A1A1A



#### DARK GREY

CMYK 0 | 0 | 0 | 70  
RGB 99 | 99 | 99  
HEX 636363



#### MEDIUM GREY

CMYK 0 | 0 | 0 | 35  
RGB 182 | 182 | 182  
HEX B6B6B6

## USING COLOUR

Proper use of colour can be powerful in any design. Our brand colour palette gives you flexibility to pick the appropriate colour combination to complement any communication piece and ensure accessibility.

Below are some examples of ideal brand colour combinations that can help maximize impact and ensure appropriate contrast.

### POSSIBLE COLOUR COMBINATIONS



# typefaces

A typeface is a set of one or more fonts, in one or more sizes, designed with stylistic unity, and is usually comprised of an alphabet of letters, numerals, and punctuation marks. It is a key component of any visual identity. All items produced by DMRF should have a consistent look and feel as part of building a strong brand. Adhering to typeface guidelines assists in achieving this.

Montserrat Light should be used for all body copy and headers. **Montserrat Extrabold** should be used for subheads. (Note: Montserrat has many font weights, however, in order to maintain legibility, a maximum of three weights should be used per piece.)

## PRINCIPAL TYPEFACE

### MONTERRAT (LIGHT)

BODY COPY AND HEADERS

ABCDEFGHIJKLMNO P Q  
RSTUVWXYZ abcdefghij  
klmnopqrstuvwxyz .,:;  
1234567890

### MONTERRAT (EXTRABOLD)

SUBHEADERS

**ABCDEFGHIJKLMNO P Q**  
**RSTUVWXYZ abcdefghij**  
**klmnopqrstuvwxyz .,:;**  
**1234567890**

NOTE: THE MONTERRAT TYPEFACE IS AVAILABLE THROUGH [ADOBE FONTS SUBSCRIPTION](#) OR ALSO THROUGH [GOOGLE FONTS](#).

## ALTERNATIVE TYPEFACE

In instances where the principal typeface is not available (PowerPoint presentations, Word documents, email, etc.), alternative typefaces are acceptable. Arial is the best alternative.

### ARIAL (REGULAR)

BODY COPY AND HEADERS

ABCDEFGHIJKLMNO P Q  
RSTUVWXYZ abcdefghij  
klmnopqrstuvwxyz .,:;  
1234567890

### ARIAL (BOLD)

SUBHEADERS

**ABCDEFGHIJKLMNO P Q**  
**RSTUVWXYZ abcdefghij**  
**klmnopqrstuvwxyz .,:;**  
**1234567890**

# graphic elements

We've created a loose oval graphic element to support or enhance nearly any layout. It's not necessary for it to be incorporated into every piece of communication, but it can be used occasionally to bring a simple layout to life, especially when no other imagery is available, like photography or renderings.

A couple things to consider when using the symbol as a graphic element:



### Keep it simple

Don't introduce the graphic element if the current layout already has enough visual interest. The graphic element should be used to complement and enhance the layout.

### Create interest

Sometimes photography needs another point of visual interest or a surface to add copy into. This is when these graphic elements will help create contrast and a more dynamic image treatment.

## ICONS

Use single-stroke icons only.



# voice and tone

Our narrative is the story we tell, our graphic standards ensure we are visually consistent, but when we consider our voice and tone it's helpful to think about DMRF as a person. We have a personality and a way of presenting ourselves to the world. It is what builds an emotional connection and shapes the attributes the audience gives to our brand—it's what helps make our brand real. This can help guide our writing style, the content of our material, and the way it feels.

## WHAT'S THE DIFFERENCE BETWEEN OUR VOICE AND TONE?

### VOICE

The brand personality described in an adjective. For instance, brands can be lively, positive, serious, or professional. A brand voice isn't about the creation of a non-human voice. It's about being consistent with the voice you are creating—positioning the brand as an easily identified and trustworthy source for our audiences.

### TONE

Tone adds specific flavour to the voice based on factors like audience, situation, and channel. For example, the tone is different when you are providing instruction in an application or when you're writing a celebratory email to your staff.

## THE VOICE AND TONE OF DMRF

We are...



### FORWARD-THINKING

We look to the future with hope and optimism. We are helping make breakthroughs in health happen. When we talk or write about the work we are doing, we are excited about what's possible. After all, our narrative promise is: We believe health research has the power to change the world.

#### Tips:

- Ensure your writing is “credibly optimistic” not “over the top”
- Our design and appearance should never feel heavy, overly traditional, or drab



### CLEAR

We are honest, authentic, and accessible. We don't speak or write in bureaucrat-talk or science jargon. We are upfront and open with our donors, and the researchers we support.

#### Tips:

- Avoid all jargon and obfuscation when writing
- Short, simple sentences are best
- Our design should focus on making sure the information we are sharing is accessible and easy to understand
- Use an active, not passive, voice



### COLLABORATIVE

We champion collaboration and bringing ideas and people together. We are the connection between donors, researchers, and our community. We are inclusive—valuing new ideas, new approaches, and diverse points of view. We celebrate this trait in our internal and external communications.

#### Tips:

- Look for opportunities to champion making connections between our audiences, internally and externally
- Design can bring these connections to life visually through graphics and photography

