This document provides guidelines and tools for using Ryerson University’s visual brand. It outlines the building blocks of the brand architecture, the visual identity, and contains sample applications to illustrate our look and feel.

Our brand is our story and identity. It represents our core values and unique identifiers. It is what people think of when they think “Ryerson.” Cohesive and thoughtful use of this document will help us strengthen our brand and reputation as the hub for inventive and purposeful thinkers and creators.
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The university logo is the sign-off to everything we say. It embodies who we are and unites all of our different voices so that together we are stronger than the sum of our parts.

The logo acknowledges our past, while taking a confident step forward. It retains many of the elements that have come to define our brand and applies a system to help unify and provide clarity to relationships and hierarchy.

Consistent use of our logo positions us facing forward together.
**Logo**

**University Logo**

The Ryerson University logo uses the brand's primary typeface, Replica Std, and the two primary colours, blue and gold. Two overlaid boxes are used to create clear, undisturbed space for the university name, as well as to communicate the brand's modular visual language.

The logo must never be recreated or modified. It is always used in full colour, unless production restrictions prohibit it. (See page 8 for all Logo Don'ts.)
Logo
University Logo

For legibility, the university logo is never made smaller than 0.8 inches wide in print, or 58 pixels wide on-screen.

It is important that clear space be maintained from all surrounding typographic elements in order to distinguish the logo within a composition. Clear space is always determined by the width of the gold bar.

In all instances, the logo must be clearly visible and legible. Always make sure there is sufficient contrast between the logo and its background.

Alternate Use
Clear space is not necessary from other elements of the visual language (photography, fields of colour), but careful attention must always be paid to the placement and visibility of the logo. The logo provides confidence and energy, and should be used with this in mind.

Minimum Size & Clear Space

Minimum Size

0.8 in. / 58 px

Clear Space

Alternate Use (no clear space from graphic elements)
Logo
University Logo

The primary placement of the logo is in the bottom left corner of a layout. Secondary placement of the logo is in the upper left corner.

In all instances, make sure there is enough contrast between the logo and its background. Make sure all edges of the logo are clearly defined and not blending into the background. (See page 8 for all Logo Don’ts.)

The suggested scale examples shown here are starting points. Depending on layout, the use of logo lock-ups and application, these sizes may require additional consideration. For further suggested scales in various layouts and document sizes, see Applications & Inspiration starting on page 41.

Placement & Positioning for Print

Primary Logo Placement
Secondary Logo Placement

Suggested Scale

Logo width should be 1.375 in.

Logo width should be 2 in.

Logo width should be 7.75 in.

Letter
Tabloid
Retractable Banner
The placement of the logo for leaderboard ads, e-vites, and e-headers is on the left side. For big box and skyscraper ads, the placement is in the bottom left corner of a layout. Please ensure that there is sufficient clear space as defined by a gold bar width.

In all instances, make sure there is enough contrast between the logo and its background, and that all edges of the logo are clearly defined and do not blend into the background. (See page 8 for all Logo Don’ts.)
In addition to the primary university logo, four other marks are available for specific instances and applications.

1. Greyscale University Logo
A greyscale brand mark has been developed for black-and-white print reproduction methods where shades of grey are available. This version is preferred to the one-colour version.

2. One-Colour University Logo
A one-colour brand mark has been developed for limited colour reproduction. Use the one-colour logo as only black, white or of a specific material (i.e., stainless steel, etched glass, etc.).

3. Text University Logo
The use of the text logo is reserved for swag pieces where the primary university logo is not suitable for small screened ink reproduction. The stacked version is the preferred choice. If the item is very narrow and curved, such as a pencil, then the single line version may be used to ensure readability.

4. University Crest
The use of the Ryerson Crest is reserved for the chancellor’s office, the president’s office, convocation, and other official scholarly documents for which a formal or ceremonial image is needed. The crest cannot overlap with any other graphic elements or typography.
For primary Ryerson social media channels, a reduced “R” icon has been developed. This logo contains many visual references to the full logo, but has been formed to fit into a square frame. It is used for Ryerson’s main university social media channels only.

Minimum size for the social media icon is 30 pixels wide.

Need a social media icon? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your social media icon needs.

Like the main Ryerson logo, the social media icon needs adequate clear space around it to be properly read. A good way to accomplish this is by using the spacing between the left edge of the blue box and the letter R (x).
The Ryerson logo has been carefully designed to ensure legibility and visual balance and should not be altered in any way. Please do not make graphic decisions that contradict the guidelines developed in this document. The following are a few examples of slip-ups.

**Logo Don’ts**

- Do not change the colours of the logo.
- Do not add effects to the logo.
- Do not create a knockout version of the logo.
- Do not place the logo on a background without sufficient contrast.
- Do not tilt the logo, even at 90 degrees.
- Do not create single-line logos.
- Do not place the logo on an image without sufficient contrast.
- Do not adjust the proportions of the logo.
- Do not enclose the logo within a shape, or a border.
Logo lock-ups build on the university logo to create a signature specific to each entity within the institution. They help us build brand association and visual clarity by reducing the number of stand-alone logos. Three systems of lock-ups have been developed to facilitate all of the diverse initiatives we undertake.

Lock-up systems relate to the brand types outlined in the Brand Architecture. See Brand Architecture on pages 34–40 to determine which lock-up is right for your brand.

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.
Lock-ups
University & SRC/Academic Brands

The university brand is the overarching identity of the university. It is the voice used in top-level communications and when the university is speaking as one unified entity.

SRC/Academic brands are parts of the university that are most closely associated with its mission of learning and scholarly, research and creative activity.

These brand lock-ups position the names of Ryerson’s entities in alignment with the gold bar.

This system allows for one or two levels of hierarchical information, ensuring that we are focusing our audiences’ attention on what is most important.

Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.

One-Level Lock-up

Faculty of Communication & Design

Two-Level Lock-up

School of Fashion Faculty of Communication & Design

University Brand Lock-up Construction

Office of the General Counsel & Secretary of the Board of Governors

The space between the lock-up text and the logo is one gold bar. Text always aligns to the top of the logo. A maximum of three lines of text are allowed in the lock-up. Text is always black, unless the lock-up appears on a dark background, in which case text is set in white.
When two entities of the same hierarchical level are needed (i.e., two faculties), use a gold divider to separate entities.

- The gold divider is one-quarter the width of the gold bar in the university logo.
- Both entities are set in Replica Std Bold.
- Do not combine the gold divider with the two-level system. All lock-ups must include no more than two units at any given time.
- If more than two entities are involved, either use the two most relevant entities in the lock-up, or use only the Ryerson logo and reference the entities in the body copy elsewhere in the communications piece.
- Alphabetical order will determine which entity name appears first.

**Lock-ups**

*University & SRC/Academic Brands*

**Lock-up with Two Faculties**

![Dual-Level Lock-up Construction](image)

The space between the logo, text and the divider is equal to one gold bar.

**Need a lock-up?** Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.
Sub-brands are a part of the university, but revolve around activities beyond its mission of learning and scholarly, research and creative activity. Therefore their logos should be designed with this in mind.

- The space between the university logo and the sub-brand logo is equal to two gold bars.
- The maximum size of a sub-brand logo within the lock-up is equal to the full size of the university logo.
- The sub-brand logo should be vertically centred and left-aligned within the given frame.

Sub-Brand Lock-up Uses
Lock-ups should be used in all formal and media communications, including advertising. In applications where the university’s association is not inherently necessary, the lock-up is not needed. For example: Ryerson Rams team jerseys, internal building signage and merchandise.

Sub-Brand Logo Design
Sub-brand logos do not need to follow the Ryerson visual identity elements, except for the primary colour palette. Separate guidelines exist for key sub-brands including Ryerson Rams and Ryerson Eats.

Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.
Partnerships exist between the university and other non-university businesses, institutes and public-facing organizations. In order to maintain the integrity of both Ryerson University and its partners, the partnership lock-up maintains an even hierarchy between logos.

- A black divider is used in partnership lock-ups. The divider is one-quarter the width of the gold bar in the university logo.
- Both logos are separated by two gold bars on either side of the black divider.
- The size of the partner logo should be scaled to appear optically similar in size to the university logo.
- The partner logo should always appear vertically centred with the university logo.

Partnerships can exist at all levels within the brand architecture.

Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.
**Lock-ups**

**Clear Space**

It is important that an area of clear, uninterrupted space be maintained around all lock-ups to maintain visibility.

In all lock-up types, clear space is always determined by the width of one gold bar.

Clear space is required only from surrounding typographic elements, and careful attention should always be paid to the visibility and legibility of the lock-up.

*Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.*
In instances when a communication cannot comfortably accommodate a horizontal lock-up, use the vertical lock-up. This is intended as secondary usage only.

Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.

**University Brand Vertical Construction**

Text is left-aligned with the university logo text.

Spacing between the university logo and the lock-up text is one gold bar.

**Sub-Brand Vertical Construction**

Sub-brand logos are aligned to the top and left of the available frame, which is the size of the university logo.

Spacing between the two graphics is two gold bars.

**Partnership Vertical Construction**

Partner logos are left-aligned with the university logo.

They are scaled to appear optically equal in size to the university logo.

A black bar, one-quarter the width of the gold bar in the university logo, is used to separate graphics.

Spacing between the university logo and the black bar is two gold bars; and another two gold bars between the black bar and the partner logo.
Lock-ups

Lock-up Don’ts

The university speaks loudest when we are united as one voice. Consistent use of the logo lock-up is fundamental to recognition of the brand. Please review the following to avoid unintentional lock-up mistakes.

Need a lock-up? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your logo lock-up needs.

- Do not include more than two levels of equal hierarchy in a lock-up.
- Do not use outdated logos in a lock-up. Instead use the lock-up system to create a new mark.
- Do not add more than two levels of hierarchy, or more than three lines of text to a lock-up.
- Do not put secondary information first, or bold the second level of information.
- Avoid using icons that are not integral to an existing brand.
- Do not use the RU or Social Media mark to create a lock-up.
The Ryerson University Visual Toolkit is a set of unique graphic elements that signal our brand. Used consistently, the toolkit unifies our communications and distinguishes our messages from the landscape. These elements are: typography, photography style, colour and a unifying graphic device.

There are specific guidelines for the use of the visual language across different university entities. See Brand Architecture on pages 34 – 40 to see how the visual toolkit applies to your brand.
Replica Std is the primary typeface of Ryerson University. It is the lead typeface used for headlines in all communications, except in formal or convocational material.

Replica Std is designed by using a strict grid, giving it distinct qualities that provide Ryerson with a bold, confident voice.

Replica Std Bold and Light are used to differentiate levels of information through contrasting weights. Replica Std Regular can also be used as a third weight. Italics are used sparingly.

Alternate Use
Due to the nature of typeface licensing, if Replica Std is not available, then use Arial.

Need to purchase Replica Std for a project? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your font needs.
Lyon Text is the secondary typeface of Ryerson University. It is used as body copy to complement Replica, enabling more flexibility in typographic messaging.

Lyon Text is a contemporary serif, giving Ryerson a classic, formal voice when needed.

Although Lyon Text comes with a large font family, it is recommended that Bold and Regular weights are used. Bold Italic and Regular Italic can also be used.

Alternative Typefaces
Due to the nature of typeface licensing, if Lyon Text is not available, then use Times New Roman.

Need to purchase Lyon Text for a project? Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your font needs.
Ryerson's typography guidelines are as follows:

- Type is always black or white.
- Type is consistently left-aligned, given "optical" kerning and comfortable leading.
- Replica Std is always used as the headline typeface and always used in lock-ups.
- Headlines are always in sentence case.
- Lyon Text is used as body copy and in formal or convocational material. Lyon is most effective when there are large blocks of text.
- Both typefaces can be used together to draw attention and create contrast in certain messaging.
- Together, Replica Std and Lyon Text are used in all Ryerson communications material.

Sample Paragraph

**This headline is set in Replica Bold**

Body copy is the primary use for Lyon Text. This paragraph is set in Lyon Text Regular at 9.25 point with 12 point leading. Lyon Text Bold can also be used to create hierarchy. Together, Replica Std and Lyon Text are used in all Ryerson communications material. Their contrasting tones make for a very effective pairing. Both typefaces work well in large and small sizes, and both have distinctive formal characteristics, which means that Ryerson’s brand is recognized when these typefaces are used, the more they are used, the more we cut through the noise. Replica Std, in particular, was designed using a strict grid so that each character has a consistently geometric and contemporary feel.
Photography is the most effective tool to showcase the diverse, dynamic and transformative university we have become.

Ryerson’s photography style has been developed with our brand mission in mind. It portrays confidence for the university with an honest and authentic documentary-style approach.

**Principles of the Photography Style**
- Capture candid and real moments.
- Focus on action and context to tell a story.
- Use straight-on angles.
- Capture portraits, city scenes and campus locations.
- Use close-up or detail shots to highlight projects.
- Use unfiltered, authentic colour and natural contrast.

**Consent Form**
For all subjects that appear in-focus in your photos, you must obtain written permission for promotional usage. The consent form may be downloaded from the brand website at ryerson.ca/brand/visual-toolkit/photography
In order to maintain a consistent brand message, it is important to avoid the following techniques in photography.

Avoid using photographs that are dramatically angled.

Avoid using photographs that appear staged and inauthentic.

Avoid using photographs that are overly stylized or abstract.

Avoid using images with an obvious shallow depth of field.

Avoid isolating subjects from their visual context.

Try to avoid using imagery that features legacy Ryerson branding.
Visual Toolkit
Photography Usage & Image Rights

With photography now dominating digital communication platforms as well as print, we need to revisit how the university works with photographers to ensure client needs are met and usage rights are clearly defined.

Clarify the intended use of your photos in advance to get an accurate estimate that works within your budget. The following are key considerations to keep in mind when working with a photographer.

1. Usage
   Decide where you’d like to feature the photos. Will you be using them on print collateral, ads, web, social media, etc.? It’s important to note the primary use as well as the extended uses. A rights-managed image is priced according to how you’re planning to use it. It always helps to discuss usage and ownership rights at the beginning of the project with your marketing officer and your photographer.

2. Images
   Decide how many images you will need from your photo shoot (e.g., some photos, or all photos).

3. Terms
   Determine the time period for image use. For example, will you need image/s for a set period, such as two years, or do you require a full buyout (in perpetuity). For details on image rights and usage, see pages 61-63 in the Appendix.

Note: University Relations is always available to help with your photography needs – from consultation to concept to execution. Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your photography needs.
The primary palette consists of Ryerson blue and gold, as well as black (used primarily for text) and white.

Secondary colours expand the range of blues and golds, adding tonality and texture. The primary and secondary palettes have been developed to work together effectively.

The primary and secondary palettes are always drawn on first when considering colour in applications.

Pantone Values
Some colours have two Pantone values associated with them; C (coated) and U (uncoated). For print applications on a coated paper stock, refer to the C value and for an uncoated paper stock, refer to the U value.

<table>
<thead>
<tr>
<th>Visual Toolkit</th>
<th>Colours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Primary &amp; Secondary Palette</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Primary Palette</strong></td>
<td></td>
</tr>
<tr>
<td>Ryerson Blue</td>
<td>PMS 2935U/2945C</td>
</tr>
<tr>
<td>C100 M60 Y0 K15</td>
<td>R0 G76 B155</td>
</tr>
<tr>
<td>Hex #004C9B</td>
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</tr>
<tr>
<td>Ryerson Gold</td>
<td>PMS 108U/109C</td>
</tr>
<tr>
<td>C0 M10 Y100 K0</td>
<td>R255 G220 B0</td>
</tr>
<tr>
<td>Hex #FFDC00</td>
<td></td>
</tr>
<tr>
<td>Black</td>
<td>C0 M0 Y100 K0</td>
</tr>
<tr>
<td>R0 G0 B0</td>
<td></td>
</tr>
<tr>
<td>Hex #000000</td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>C0 M0 Y0 K0</td>
</tr>
<tr>
<td>R255 G255 B255</td>
<td></td>
</tr>
<tr>
<td>Hex #FFFFFF</td>
<td></td>
</tr>
<tr>
<td><strong>Secondary Palette</strong></td>
<td></td>
</tr>
<tr>
<td>PMS 287U/288C</td>
<td>C100 M70 Y0 K40</td>
</tr>
<tr>
<td>R0 G45 B114</td>
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<tr>
<td>Hex #002D72</td>
<td></td>
</tr>
<tr>
<td>PMS 3005U/C</td>
<td>C100 M30 Y0 K0</td>
</tr>
<tr>
<td>R0 G119 B200</td>
<td></td>
</tr>
<tr>
<td>Hex #0077C8</td>
<td></td>
</tr>
<tr>
<td>PMS 2995U/C</td>
<td>C90 M0 Y0 K0</td>
</tr>
<tr>
<td>R0 G169 B239</td>
<td></td>
</tr>
<tr>
<td>Hex #00A9EF</td>
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<tr>
<td>PMS 2985U/C</td>
<td>C60 M0 Y0 K0</td>
</tr>
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<tr>
<td>Hex #5BC2F4</td>
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<tr>
<td>PMS 130U/137C</td>
<td>C0 M40 Y110 K0</td>
</tr>
<tr>
<td>R255 G163 B0</td>
<td></td>
</tr>
<tr>
<td>Hex #FFA300</td>
<td></td>
</tr>
<tr>
<td>PMS 109U/123C</td>
<td>C0 M22 Y100 K0</td>
</tr>
<tr>
<td>R255 G198 B9</td>
<td></td>
</tr>
<tr>
<td>Hex #FFC609</td>
<td></td>
</tr>
<tr>
<td>PMS Yellow U</td>
<td>C0 M0 Y100 K0</td>
</tr>
<tr>
<td>R255 G238 B0</td>
<td></td>
</tr>
<tr>
<td>Hex #FFEE00</td>
<td></td>
</tr>
<tr>
<td>Dark Grey</td>
<td>C0 M0 Y0 K15</td>
</tr>
<tr>
<td>R217 G217 B217</td>
<td></td>
</tr>
<tr>
<td>Hex #D9D9D9</td>
<td></td>
</tr>
</tbody>
</table>
Tertiary Palette

The tertiary palette broadens the fields of colour beyond the spectrum of blues and golds. It has been carefully selected to complement the primary and secondary palettes, while matching them in intensity and vibrance.
Visual Toolkit
Colours

Black or white text on a coloured background is permitted as long as it meets an accessibility rating of AA or AAA. To ensure that text remains accessible, use only these recommended text and colour combinations.

Please also ensure that the font size is sufficient for readability. Text on a coloured background is more difficult to read than black text on a white background. We recommend a font size no smaller than 9.5 point to ensure AODA compliance for printed pieces.
Visual Toolkit
Graphic Device

The university’s primary graphic device is a combination of overlapping boxes containing photography, text and brand colours. This unites our toolkit elements and creates a modular visual language that makes up our distinct style.

These boxes are used to create clear space for headlines and call-out text, define the edges of photography and contain fields of colour. In layout, they are used together to create visual interest, balance and movement. When used thoughtfully, they are the most effective tool for conveying the Ryerson university brand.
Visual Toolkit
Graphic Device

Depending on application, audience and message, our graphic device can be used simply, with a single box, or up to a maximum of three boxes of imagery and colour.

Overlapping frames are integral to our visual language. When designing for the Ryerson brand, start simple – all boxes should have a purpose.

Sample Layout

Simple usage

Complex usage
Visual Toolkit
Graphic Device

The university graphic device uses a combination of overlapping boxes containing photography, text and brand colours. Below is a guide for how to combine all of the elements effectively.

1. Consider your text first.
   - Always start with headlines on your top layer, and consider a colour frame to draw attention.
   - When combining text with boxes, give comfortable margins around the text.
   - Boxes are always rectangular.

2. Add photography and colour to complement your message.

   Colour
   - Use colour to complement photography or increase visual interest.
   - Select colours that create contrast without overwhelming or competing for attention.

   Photography
   - We recommend using one strong image.
   - Boxes can be used to create thoughtful cropping of imagery.
   - Photography can be used to complement primary messages, or in the background for texture.

See page 26 for text and colour combinations that are AODA compliant.

Usage Continued

This is an example of a complex graphic usage where three boxes of imagery or coloured boxes are used.

### Visual Elements

- **Enlarge the photo as much as possible for hierarchy in the layout.**
- **Fields of colour are used to balance the page layout.**
- **Colour and type combinations must be AODA compliant (see page 26).**
- **Maximize background colour boxes as much as possible while maintaining some white space to retain the visual language of overlapping frames.**
- **The headline box maintains its rectangular shape around text. Create comfortable margins around the headline text by using a lower case letter as a spacing unit.**
- **Place the box over the photograph in such a way that it does not crop out any important information.**
- **Website addresses are placed in lower right corner.**
Visual Toolkit
Graphic Device Don’ts

- Avoid multiple photographs of the same scale or content.
- Avoid overlapping boxes or text with colours that blend together.
- Avoid complicated layouts with excessive use of the graphic device. Layouts should feel comfortable and purposeful.
- Unless limited by the layout size, avoiding placing a box that bleeds on three edges. Always show at least two edges of every box.
- Avoid boxes that do not overlap.
- Avoid boxes of similar sizes.
- Avoid centring or right-aligning text.
- Avoid creating boxes that are geometrically complex. All boxes should be rectangular.
A brand is an organic system and while it is important to be consistent, it may evolve over time and with circumstances. We have recently updated graphic layouts by introducing larger images, less text and fewer boxes. These changes provide more options and innovative ways to use the graphic device.

For more examples see pages 41 – 50 in the Applications & Inspiration section.
Visual Toolkit
Campaign Branding

An advertising campaign is a series of messages and associated creative that connect to a big idea. Often campaigns are integrated across a range of media channels over a set time frame. Campaigns are developed based on an objective, such as building brand awareness and changing perceptions or improving reputation and usually have a fixed duration.

The messages or creative can differ from campaign to campaign. While it is important to stay true to the brand visual identity, (logos, fonts, colours, graphic device), campaigns may have a unique application of certain brand elements – to ensure the big idea guides the concept.

Example: Ryerson 2017 Brand and Reputation Campaign

This recent campaign highlights Ryerson’s outstanding research through the use of a visual metaphor. Rather than depicting photos of researchers in the ad creative, the materials highlight everyday objects that speak to the impact of the research in a meaningful and creative way. The call to action then drives people to the Ryerson website where the researchers’ stories and their photos are featured.

Note: All major campaigns must be developed in association with University Relations. Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your campaign needs.
Graphic Style
- Campaigns can adhere to primary and secondary font usage, graphic device and logo placement.
- Campaigns can use colour to complement photography or increase visual interest.
- Campaigns may include the alternative use of tertiary colours to help marketing materials stand out (e.g., the use of background screens of tertiary colours on 2017 Brand and Reputation Campaign materials).

Photography
- Campaigns can allow for alternative use of photography to help communicate complex concepts (e.g., innovation, research, policy, etc.). For example, in the 2017 Brand and Reputation Campaign an everyday object is used as a visual metaphor to demonstrate the positive impact Ryerson researchers are having on society. In this example, the photograph of an object, birthday candles, helps to show the impact of the biomedical research, which is longer and healthier lives.

For more examples see pages 51 – 52 in the Applications & Inspiration section.

Note: All major campaigns must be developed in association with University Relations. Get in touch with your faculty’s marketing officer or email ryersonbrand@ryerson.ca to discuss your campaign needs.
Brand Architecture

The Ryerson brand architecture defines the visual structure and relationships of entities within the university. This section outlines the brand classifications and provides tools to help you determine how you can strengthen your brand as well as the Ryerson brand.

Our goal is to create a clear framework so that all the work we do speaks the same language and allows Ryerson to rise above the noise.

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.
Ryerson’s brand architecture consists of four brand classifications. Each typology has visual guidelines that will help clarify Ryerson’s diverse composition.

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.

---

**University Brand**
The university brand is the overarching identity of the university. It is the voice used in top-level communications and when the university is speaking as one unified entity.

**Brand Impression:** “This is Ryerson University.”
**Examples:** Alumni, Human Resources

---

**SRC/Academic Brand**
SRC/Academic brands are parts of the university that are most closely associated with its mission of learning and scholarly, research and creative activity.

**Brand Impression:** “This is part of what Ryerson does as a university.”
**Examples:** Faculty of Engineering and Architectural Science, School of Fashion

---

**Sub-Brand**
Sub-brands are part of the university, but they revolve around activities beyond its mission of learning and scholarly, research and creative activity. They are managed by university administration.

**Brand Impression:** “This is connected to Ryerson, but different than its core learning function.”
**Examples:** Ryerson Rams, Ryerson Eats

---

**Independent Brand**
Independent brands are associated with the Ryerson community, but are independently managed by students or other external stakeholders.

**Brand Impression:** “This is independent from Ryerson University.”
**Examples:** Ram in the Rye, Ryerson Students’ Union
University branded communications consistently use all elements of the visual toolkit, except the tertiary palette.

**Lock-up System**
University Brand Lock-up ✓

**1. Typography & Type Style**
- Primary Typeface ✓
- Secondary Typeface ✓

**2. Photography**
Photography Style ✓

**3. Colour**
- Primary Palette ✓
- Secondary Palette ✓
- Tertiary Palette ❌

**4. Graphic Device**
Use of Graphic Device ✓

✓ Available to Use
❌ Cannot Use

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.

**Examples of University Brands**

University brands use the primary and secondary palettes exclusively.

University brands use the primary and secondary typefaces and type style.

University brands use the graphic device and photography style exclusively.
**Brand Architecture**  
**Academic/SRC Brand Visual Toolkit**

Academic/SRC brands have more flexibility of the visual toolkit to differentiate their brand. The following elements are consistently used.

**Lock-up System**  
University Brand Lock-up ✓

**1. Typography & Type Style**  
- Primary Typeface ✓
- Secondary Typeface ✓

**2. Photography**  
Photography Style ✓

**3. Colour**  
- Primary Palette ✓
- Secondary Palette ✓
- Tertiary Palette ✓

**4. Graphic Device**  
Use of Graphic Device ✓

✓ Available to Use  
✗ Cannot Use

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.

**Examples of Academic/SRC Brands**

Inspiring change in the humanities and social sciences  
History professor Jean Li is reshaping the way we understand ancient Egypt through advanced linguistic analysis. She’s using custom-built robots to explore ancient Egyptian burial sites and temples to decode and reconstruct the past. These cutting-edge tools are transforming our understanding of the past.

At Ryerson University, time-tested methods in the social sciences and humanities are combined with innovative techniques to advance archaeological research and our understanding of the past.

Academic/SRC brands maintain consistent use of the university typefaces and type style.

Academic/SRC brands always use the university brand lock-up system.
Sub-brands live within the university but have distinctly different functions. Generally, they exist outside of the academic body of the institution and are managed by university administration. Their use of the visual toolkit is flexible.

**Lock-up System**
- Sub-Brand Lock-up ✓

**1. Typography & Type Style**
- Primary Typeface ✓
- Secondary Typeface ✓

**2. Photography**
- Photography Style (optional) ✓

**3. Colour**
- Primary Palette ✓
- Secondary Palette ✓
- Tertiary Palette ✓

**4. Graphic Device**
- Use of Graphic Device ✓

The university photography style, graphics devices and tertiary colour palette are optional elements of a sub-brand’s visual language. A sub-brand may develop its own versions of these components.

✓ Available to Use
X Cannot Use

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.
**Brand Architecture**

**Independent Brand Visual Toolkit**

Independent brands are associated with the Ryerson community, but are independently managed by students or other external stakeholders. These might include certain student groups, community events or companies started at the DMZ. These initiatives are not restricted by the visual toolkit.

**Lock-up Type**
- Lock-up with the university logo - Cannot Use

**1. Typography & Type Style**
- Primary Typeface - Cannot Use
- Secondary Typeface - Cannot Use

**2. Photography**
- Photography Style - Cannot Use

**3. Colour**
- Primary Palette - Cannot Use
- Secondary Palette - Cannot Use
- Tertiary Palette - Cannot Use

**4. Graphic Device**
- Use of Graphic Device - Cannot Use

✓ Available to Use
× Cannot Use

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.

---

**Examples of Independent Brands**

Independent brands do not lock-up with the Ryerson logo.

Type style, colour palette and graphic device are independent of the Ryerson guidelines.
## Brand Architecture

### Visual Toolkit Usage Summary

This chart is a summary of how each brand type uses the university visual toolkit.

<table>
<thead>
<tr>
<th>University Brand</th>
<th>Academic/SRC Brand</th>
<th>Sub-Brand</th>
<th>Independent Brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>The university brand is the overarching identity of the university. It is the voice used in top-level communications and when the university is speaking as one unified entity.</td>
<td>SRC/Academic brands are part of the university that are most closely associated with its mission of learning and scholarly, research and creative activity.</td>
<td>Sub-brands are part of the university, but they revolve around activities beyond its mission of learning and scholarly, research and creative activity. They are managed by university administration.</td>
<td>Independent brands are associated with the Ryerson community, but are independently managed by students or other external stakeholders.</td>
</tr>
<tr>
<td><strong>Examples:</strong> Alumni, Human Resources</td>
<td><strong>Examples:</strong> Faculty of Engineering and Architectural Science, Department of Chemistry</td>
<td><strong>Examples:</strong> Ryerson Rams, Ryerson Eats</td>
<td><strong>Examples:</strong> Ram in the Rye, Ryerson Students' Union</td>
</tr>
</tbody>
</table>

### University Brand Lock-up
- No legacy icons

<table>
<thead>
<tr>
<th><strong>Primary Typeface</strong></th>
<th>✓</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Secondary Typeface</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Photography Style</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Primary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Secondary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Tertiary Colour Palette</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Use of Graphic Device</strong></td>
<td>✓</td>
</tr>
</tbody>
</table>

### Academic/SRC Lock-Up

<table>
<thead>
<tr>
<th><strong>Primary Typeface</strong></th>
<th>✓</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Secondary Typeface</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Photography Style</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Primary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Secondary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Tertiary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Use of Graphic Device</strong></td>
<td>✓</td>
</tr>
</tbody>
</table>

### Sub-Brand Lock-Up

<table>
<thead>
<tr>
<th><strong>Primary Typeface</strong></th>
<th>✓</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Secondary Typeface</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Photography Style (optional)</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Primary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Secondary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Tertiary Colour Palette</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Use of Graphic Device</strong></td>
<td>✓</td>
</tr>
</tbody>
</table>

### Independent Brand Lock-Up

- Does not lock-up with the Ryerson Logo

<table>
<thead>
<tr>
<th><strong>Primary Typeface</strong></th>
<th>×</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Secondary Typeface</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Photography Style</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Primary Palette</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Secondary Palette</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Tertiary Palette</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Use of Graphic Device</strong></td>
<td>×</td>
</tr>
</tbody>
</table>

Please connect with University Relations to determine where you fit into the brand architecture. Contact ryersonbrand@ryerson.ca with requests.
Applications & Inspiration

The following pages outline a few completed applications, as well as many other examples of how the brand can be implemented in various contexts.
Applications & Inspiration
Admissions Handbook

This is Ryerson

Office of the Registrar’s ServiceHub team. Call 416-979-5036 to speak to a member of the
Questions?

Visit Choose>Ryerson to check your application
choose.ryerson.ca
7 days a week, 365 days a year.

admission questions. Available 24 hours a day,
ask.ryerson.ca

Students about their Ryerson experiences and
Visit WhyRyerson to hear straight from our
why.ryerson.ca

Stay connected

Above:
Student Learning Centre (SLC)

LIFE ON CAMPUS
Student life

Make your university experience the best it can be. Ryerson's student life
and interior design
covering fashion, photography
student-run, year-end shows
Rams' home games
1 in the works
15+
exhibitions per year
Ryerson Image

Athletics and fitness

The Mattamy Athletic Centre (MAC), home to the
Ryerson Rams, is a world-class fitness and recreation
facility. It is located on Ryerson's central campus
and provides a wide range of services and programs
including intramural and club sport teams, athletics
competitions, weight training, group fitness classes,
and more. The MAC is open to the public and
provides a supportive and inclusive environment
for all individuals.

Student Services

Student

Admissions Handbook 2018
Toronto, Canada

Admissions Handbook 2018

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Athletics (OUA) 45+
in Ontario University

Artistic and Creative Programs

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Faculty of Science

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66 49  Mechanical Engineering
66 46  Computer Engineering
66 46  Civil Engineering

16  Start up your future
15  Costs to consider
14  Scholarships and awards
13  Food for thought
12  Student support
11  Athletics and fitness
10 Student life
Applications & Inspiration
Campus Store Bag
Applications & Inspiration

Academic/SRC Brand

Daphne Cockwell School of Nursing
Leadership, knowledge and compassion in a dynamic world

ryerson.ca/nursing

Secret marathon meets social change

Master of Digital Media student Kate McKenzie is documenting her first marathon – in Afghanistan. Inspired by the brave female runners who must train secretly, Kate is using the film to change the narrative about a country known mainly for war.

How will graduate education transform you?
Applications & Inspiration
Sub-Brand

Zone Learning

Empowering energy entrepreneurs
ryerson.ca/cue
Applications & Inspiration

Social Media
Applications & Inspiration
Online Advertising

Reshape our world by doing work that matters

Choose Ryerson

Reshape our world
by doing work that matters

Choose Ryerson
Applications & Inspiration

Ryerson Sustainability Yearbook

2016 – 2017

vermi-composting. In this process, worms eat the
of space
from landfills, equal to approximately
and leach into the ground.

In addition to emissions, waste in landfills can cause
important to improve our collective waste behaviours.

Ryerson is empowering students with sustainability
related to environmental and/or social sustainability.

Curriculum

Academics

Research

Waste

Grounds

Buildings
Ryerson presents...

KAIROS Blanket Exercise

Monday and Tuesday, May 29 – 30
3 – 4:30 p.m.
Student Campus Centre
Tecumseh Auditorium
55 Gould Street

Indigenizing fashion

Riley Kucheran wants to Indigenize the fashion industry.
For his Communication and Culture PhD dissertation, the Two-Spirited Ojibwe graduate student is exploring clothing and cultural assimilation in Indian Residential Schools, and will launch the Canadian Council of Aboriginal Design to support Indigenous artists.

With research that breaks boundaries and blends fashion, history and zone learning, Riley says “a project that just couldn’t happen anywhere else.” How will you create change in the world?

“Indigenizing fashion

The knowledge, understanding and critical thinking made possible through the humanities and social sciences are helping us build the kind of Canada we need for the next 150 years.”

— Dr. Mohamed Lachemi, P.Eng., FCAE, FCSCE
President and Vice-Chancellor, Ryerson University

ryerson.ca/graduate
At Ryerson, we’re dedicated to creating a culture of action. What you learn in our classrooms is enhanced by real-world experience: valuable internships and co-ops, opportunities to engage with cutting edge faculty; and support to develop your own social venture or business start-up.

Our students create the impact they want to see in the world.

What will you make happen here?

ryerson.ca
Toronto, Canada

Go somewhere you’ve never been with like-minded travel companions and trip leaders who will look after every last detail.

Contact Jennifer at 416-979-5000, ext. 7864, to find out where your fellow alumni are headed in 2018.

ryerson.ca/alumni

Make adventure a priority in 2018
You see a globe.

Giving newcomers more of the support they need is fundamental to the research my colleagues and I are doing. Immigrants not only need to settle into their new life, but also grow, flourish and become engaged and contributing members of the country they now call home.

Usha George
Professor, Social Work
Director, Ryerson Centre for Immigration and Settlement

We see a bright future for Canada.

You see birthday candles.

You see a laptop.

You see clean laundry.

We see the future of health care.

To you, it’s art.

To me, it’s art changing perceptions.

I help large organizations in business and the public sector create better, more inclusive systems that are still efficient. We’re innovating how we manage data and make it more efficient and cost-effective operations.

Graham Smyrnis
Assistant Professor, School of Disability Studies

We see improved efficiency.

I see efficiency.

I see improved efficiency.

I see the future of clean energy.

Creating healthier lives for people living with diabetes.

Ryerson researchers are transforming lives.

See how at ryerson.ca/transform
Applications & Inspiration
Reputation Campaign Advertising

Digital

You see birthday candles.

You see birthday candles.

Ryerson research is transforming lives.

Ryerson research is transforming lives.

You see clean laundry.

We see the future of clean energy.

Ryerson research is transforming lives.

See how

See how

See how
Appendix
Appendix
Brand Platform

The brand platform is designed as a tool and reference for Ryerson’s internal communicators to guide and inspire the creation of external messaging. It is made up of the Big Idea, our Mission, Vision, Values, Brand Differentiators, Tone & Personality and Brand Story.
Appendix
Brand Platform

The university’s Big Idea unifies all the elements of the brand platform. It must resonate with our audiences and should be top of mind when anyone thinks of Ryerson University.

It is true to Ryerson’s past and present and is something that will continue to define the university in the future.

Big Idea

The Intersection of Mind & Action.
Appendix

Brand Platform

Ryerson University's mission defines why we exist. It is our ambition and calling – the reason we get out of bed every morning.

Our vision states the next big goal we are collectively working towards in service of our mission.

Mission & Vision

Brand Mission

Ryerson University can be found at the intersection of mind and action, equipping its students with the knowledge and experiences that empower them to positively and meaningfully transform themselves, their culture, the economy and society.

Brand Vision

To be Canada’s leading university and hub for inventive and purposeful thinkers and creators.
Appendix
Brand Platform

Our values are what we care most deeply about. They are the principles that define our behaviour and in which we strive for excellence.

Values

Diversity
We value an environment where diversity thrives. Our exceptional number of perspectives, ideas and approaches drive our innovation.

Inventiveness
We value creative and original thought in all our endeavours. Our inventiveness increasingly defines us.

Resourcefulness
We value making things happen. Our grit, pragmatism and desire to create manifests in a culture of action.

Relevance
We value relevance. From our mission to our programs, we are designed to respond to society’s needs.

Courage
We value the courage required to challenge convention. We are not here to maintain the status quo.

Openness
We value openness – to new concepts, points-of-view and society. Our ability to stay open is what keeps us moving forward.
Appendix
Brand Platform

These are the things that we offer our audiences that make us special and different. They are Ryerson’s enduring characteristics and the frame through which our stories are told.

Differentiators

We Are Enterprising
At Ryerson, we get things done. We have the smarts, expertise and drive to improve ourselves and our surroundings.

We Are City Builders
We shape our learning environments to maximize connections, partnerships and creativity. We are building not only a great urban university, but also a great city.

We Are Connected by Diversity
Ryerson thrives because of its diversity – of cultures, perspectives and programs. Together, our diversity makes us more connected, global and able to solve complex challenges.

We Are Creators
At Ryerson we create – new knowledge, approaches, ventures and cultural works. We believe the best way to challenge convention is to create new possibilities.

We Stay Relevant
Ryerson’s mission has always been rooted in responding to society’s needs. Our programs continually evolve to equip students with the knowledge and experiences to contribute, lead and adapt.
Tone is the attitude we apply to the themes and ideas we talk about – it’s how we say what we say.

**Optimistic**
We focus on opportunities instead of dwelling on challenges. We believe in the future because we are the ones who will create it.

**Grounded**
Our intellect and optimism are grounded in skill and creation. We are smart but not stuffy.

**Progressive**
We champion change and innovation. Our youthful nature keeps us curious and unjaded. We will always ask “Why?” and “What if?”

**Inclusive**
We are strongest when we include everyone. Our diverse makeup drives us to be well-balanced and considerate.

**Daring**
We are not afraid to boldly challenge convention. Our audacity is thoughtful and with purpose.

**Scholarly**
We are students, always looking to learn. We create experiences that challenge the mind and encourage action.
Appendix
Brand Platform

Our Brand Story brings all of the elements of the platform together into a single narrative that speaks to the core of the Ryerson Brand.

This story is not what we tell our audiences, instead it’s what they will come to believe about Ryerson University based on all of the signals that our brand sends out.

Brand Story

Ryerson University is a leading comprehensive innovation university integrated into Toronto’s diverse urban core. At the intersection of mind and action, we’ve built a home and a hub for inventive and purposeful thinkers and creators – all working to positively transform themselves, their culture, the economy and society.
Usage

Before starting a project, it is important to clarify how your images will be used. There are two primary categories to be used for image licensing.

**Project Specific**
This licensing agreement means that the photographs purchased can only be used for a specific project (e.g., a photograph for a poster).

**Multiple Use**
This licensing agreement means that the final photographs purchased can be used on more than one application (e.g., mobile, social media, web).

Fabienne completed a Certificate in Data Analytics, Big Data, and Predictive Analytics. She is now confident in using big data to make better, more informed decisions in urban planning.

“Stand out from the crowd”

The Chang School’s convenient scheduling and fast-track courses fit my needs better than others.”
— Fabienne Chan

Self-branding

Ryerson University

With a certificate in Data Analytics, Fabienne is now confident in using big data to make better, more informed decisions in urban planning.

Stand out from the crowd

Learn More
ryerson.ca/ce

Social

Web
Appendix
Photography & Image Usage Rights

Before you begin a project it’s important to let your photographer know your photography needs, including how many images you’d like to receive.

Selected Images
You may choose to purchase a selected number of photographs from the photoshoot. For example if your photographer shoots 100 photographs, you may agree to purchase only 30.

All Images
Another option is to purchase all photos from the photoshoot. For example, if your photographer shoots 100 photos, you would receive all 100 photos.
Appendix
Photography & Image
Usage Rights

It is important to discuss image ownership with your photographer before signing a contract. One way to think of photography terms is to clarify whether you want to rent the images or buy them outright. This distinction can help greatly in keeping a project within budget. There are two terms you can choose from.

Fixed Term
With a fixed term you can use the photographs for a specific length of time (e.g., one to two years), or one time only. For example, if you have an event or campaign that is more limited in scope you may only need one time usage.

Buyout
A buyout gives you full copyright ownership of all photographic images. These images can be used in perpetuity.

Contract
The submitted estimate by the photographer must include your agreed upon terms of use. Any updates or changes made to the terms must be amended in the estimate and sent back for client approval.

Note: University Relations is always available to help with your photography needs, whether working with us directly from concept to execution or just for consultation. Contact jmcinerney@ryerson.ca to discuss your photography needs.
If you have any questions about this document or other related topics, please contact:

**Katherine Greflund**  
Senior Marketing Officer  
University Relations  
416-979-5000, ext. 6533  
kgreflund@ryerson.ca