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Brand Guidelines

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1.0

Intro- duction

1.0 Introduction

At Goldsmiths we try in everything we do to look beyond the everyday: to question methods both practical and theoretical, to re-imagine the world and our place in it.

We strive to make Goldsmiths a place in which everyone, staff and students, are always learning, always questioning, always considering new ways of being and doing, both as individuals and as members of society.

As part of that message, we have developed the brand to be more reflective of our overall personality and character. A personality that tells a clear story, enabling people to understand who we are and what we stand for in a compelling way.

Our brand is way more than just a logo, it is a kit of dynamic parts that work together. Deployed in different ways and at different times, our brand has the ability to change its tone depending on the situation and target audiences. At times it can exude gravitas and speak quietly, whilst alternately it can be bright and bold.

This flexibility enables the brand to evolve with us and our requirements. Never static, never standing still but always exciting and with infinite possibilities. An opportunity for us to be confident with how we express ourselves both to the outside world and internally.

We have put these guidelines together for precisely that purpose - to guide and not to stifle. They are here to help us have a framework, a constructive starting point within which we can be consistent but equally as creative as possible.

No matter what you are producing they will help you to create any number of applications in the best way possible. Use them as jumping off points, quick references and most importantly as inspiration.

2.0

The logo

2.0 The logo

- 2.1 Logo colours
 - 2.2 Logo clear space
 - 2.3 Logo minimum size
 - 2.4 Logo sizes on
common formats
 - 2.5 Logo placement
 - 2.6 Logo on top of images
 - 2.7 Logo misuse
 - 2.8 Co-branding
-

Our logo is vital, it's our signature that unites all parts of Goldsmiths. It's a recognisable asset and should be used simply and consistently across all communications.

Misuse of the logo will dilute the impact and effectiveness of communications. To protect the integrity of the logo, always refer to the guidelines and use the original master artwork files.

Consider the positioning and hierarchy of the logo at an early stage of the design process, don't leave it as an afterthought or hide it away. Think about how it relates to all else that's on the application. Specific details of how to use the logo can be found on the following few pages.

2.0 – The logo

Our logotype has been specially drawn. The logo must not be recreated, scanned or keyed into a computer. Please always use the master artwork files.

Goldsmiths
UNIVERSITY OF LONDON

Goldsmiths

UNIVERSITY OF LONDON

2.1 – Logo colours

The logo can appear in four key ways:

- Dark grey (Pantone 432)
- Light grey (Pantone 442)
- Black (when reproduction restrictions apply)
- White (reversed out over a colour or image)

For four colour process (CMYK) printing, we do not require the logo to be printed as a special, additional colour. The recommended CMYK matches are listed below. For materials to be read on screen, RGB and Hex colour values are also given.

PMS 432

C 65 R 55
M 43 G 66
Y 26 B 74
K 78 #444F51

Goldsmiths
UNIVERSITY OF LONDON

PMS 442

C 25 R 169
M 6 G 178
Y 19 B 177
K 20 #BABFB7

Goldsmiths
UNIVERSITY OF LONDON

Black version

For use when
reproduction
restrictions apply
(printing in black
and white)

Goldsmiths
UNIVERSITY OF LONDON

White version

For use on top
of a colour
background
or image

Goldsmiths
UNIVERSITY OF LONDON

Goldsmiths
UNIVERSITY OF LONDON

2.2 – Logo clear space

Leave clear space around the logo, so it always appears prominently and with integrity. The minimum amount of clear space allowed is equal to the height of the capital G from the logo.



2.3 –Logo minimum size

For clarity and legibility, a minimum size of 30mm has been set for the logo for print applications.

For on screen applications the minimum size is 112px.

Goldsmiths
UNIVERSITY OF LONDON



Goldsmiths
UNIVERSITY OF LONDON



Minimum = 30mm or 112px

2.4 – Logo sizes on common formats

Below shows the size of the logo that should be applied to regularly used formats.
For unique formats, the logo should be scaled proportionally from the closest below.



Goldsmiths

UNIVERSITY OF LONDON

A3 = 75mm

Goldsmiths

UNIVERSITY OF LONDON

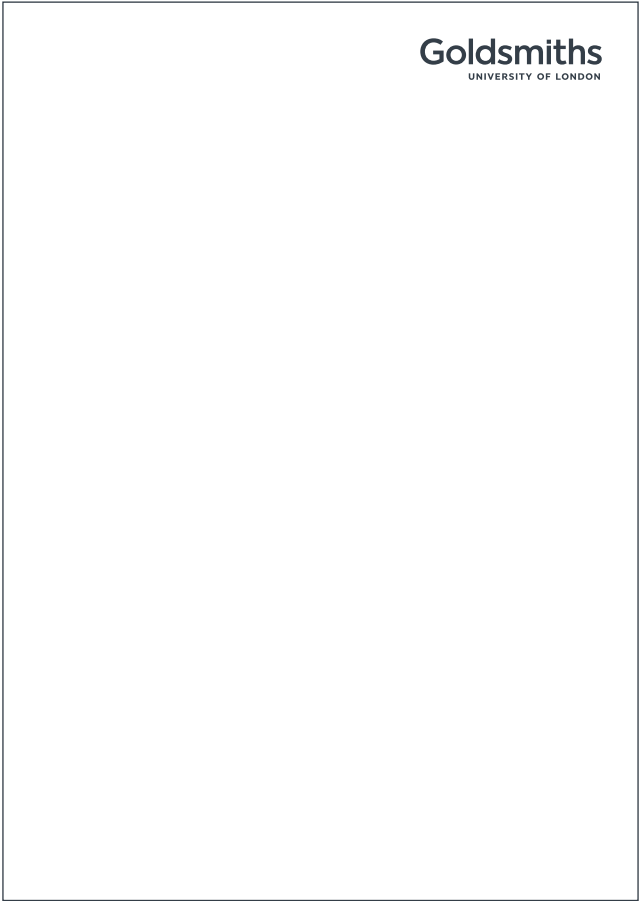
A2 = 106mm

2.5 – Logo placement

The logotype should primarily be positioned in the top right hand corner. The secondary position should be the top left as far as possible. Other graphic elements must not encroach on the logotype.

The examples here show the primary and secondary logotype placement on an A4 application.

1



2

Goldsmiths
UNIVERSITY OF LONDON

2.6 – Logo on top of images

The logo will often need to appear reversed out on top of an image. Occasionally it may be difficult to see the logo clearly due to the background image being too busy. Avoid placing the logo inside a box or frame.

In these instances, a solution could be to:

- Try a different crop
- Flip the image
- Move the logo to the secondary position (top left hand corner)
- Apply a subtle vignette - as shown below
- Choose a more suitable image

1

Logo not clearly visible on a pale or busy image



2

Create a subtle vignette behind the logo



2.7 – Logo misuse

The logo has been specially created and must never be redrawn, stretched, keyed in or altered in any way. We want our message to be as strong as possible and not diluted.



3

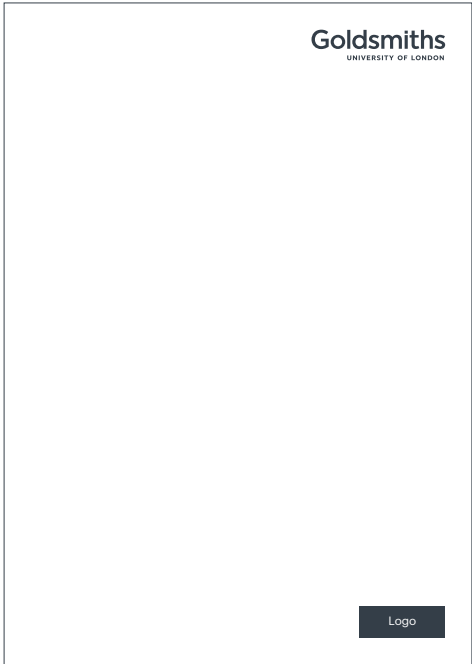
Logo becomes
more distinct



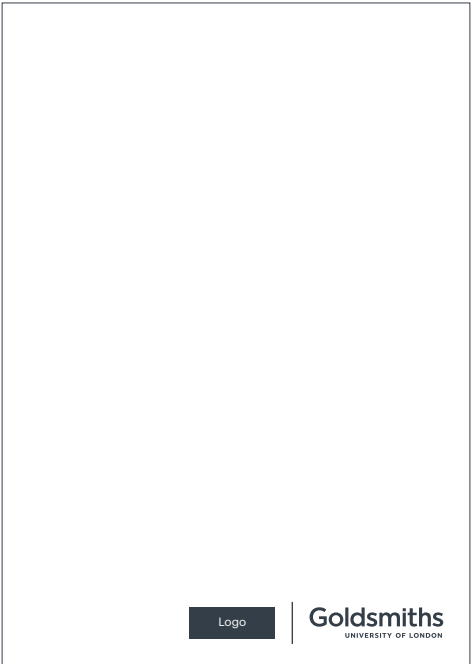
2.8 – Co-branding

When our logo appears alongside the logo of another organisation there are several options for how to arrange the relationship on an application. This gives us the opportunity to choose how we want to affiliate ourselves with a partner brand, as well as providing flexibility in the layout.

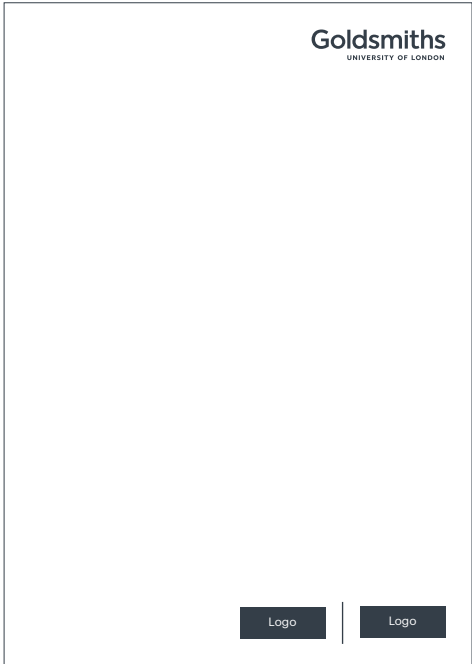
Goldsmiths logo
top right, partner
logo aligned
bottom right



Goldsmiths logo
and partner
logo bottom
right separated
by a 1pt line



Multiple partners:
Goldsmiths logo
top right, partner
logos aligned
bottom right



3.0

Colour

3.0 Colour

- 3.1 The palette
- 3.2 Tints
- 3.3 Selected colour combinations

Our range of colours have been carefully selected to create a varied palette that can be easily toned up or down. This includes tints of each colour, which leaves plenty of room for flexibility and experimentation.

Colour can be a powerful tool - always choose wisely. Actively make pairings and combinations that set the tone for your communication.

The colours can be used across all Goldsmiths material - avoid 'owning' colours by assigning them to a particular department, event or service. It's important to give you the freedom to choose colours which are appropriate for the application.

For example, when starting on a new project consider setting out a colour palette to use consistently throughout.

3.1 – The palette

The range of colours has been carefully selected to create a varied palette that can be easily toned up or down. Gold is no longer one of our brand colours - it doesn't accurately reflect our values and is difficult to reproduce well, especially within digital applications.

Examples of colour combinations can be seen in section 3.3. The Pantone references are listed below along with the CMYK, RGB and Hex colour values.

Pantone® 361

C 80	R 43*
M 0	G 169
Y 98	B 77
K 0	#2BA94D*

*The RGB and hexadecimal values have been adapted for improved accessibility on screens

Pantone® 109

C 0	R 254
M 10	G 209
Y 100	B 0
K 0	#FED100

Pantone® 5545

C 62	R 73
M 19	G 108
Y 43	B 96
K 49	#496C60

Pantone® 485

C 0	R 213
M 96	G 43
Y 100	B 30
K 0	#D52B1E

Pantone® 361

C 0	R 205*
M 80	G 67
Y 35	B 113
K 0	#CD4371*

*The RGB and hexadecimal values have been adapted for improved accessibility on screens

Pantone® Orange 021

C 0	R 255
M 78	G 88
Y 100	B 0
K 0	#FF5800

White

C 0	R 255
M 0	G 255
Y 0	B 255
K 0	#FFFFFF

Pantone® Process Cyan

C 100	R 0
M 0	G 159
Y 0	B 218
K 0	#009FDA

Pantone® Cool Grey 2

C 5	R 214
M 3	G 214
Y 5	B 210
K 11	#D5D6D2

Pantone® 3005

C 100	R 0
M 32	G 122
Y 00	B 201
K 00	#007AC9

Pantone® 442

C 25	R 169
M 6	G 178
Y 19	B 177
K 20	#A9B2B1

Pantone® 432

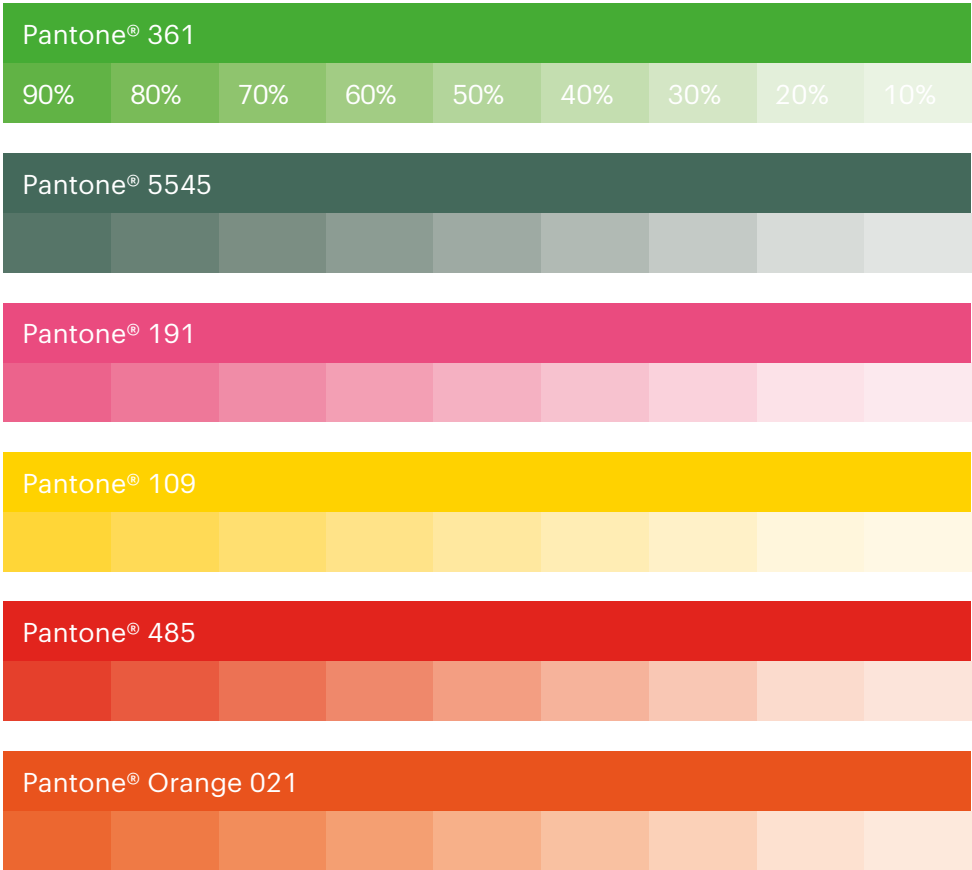
C 65	R 55
M 43	G 66
Y 26	B 74
K 78	#37424A

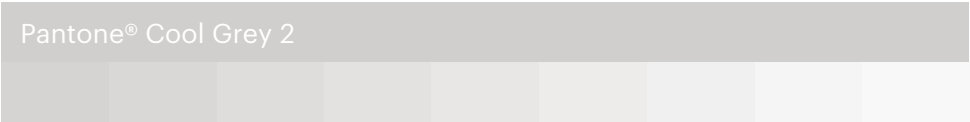
Pantone® Process Black

C 00	R 0
M 00	G 0
Y 00	B 0
K 100	#000000

3.2 – Tints

All colours in the palette can be used as a solid colour or as tints/opacities. Palette tints bring greater breadth and flexibility to our range of colours. They are particularly useful when producing diagrams, or working with layered typography (section 5.3).

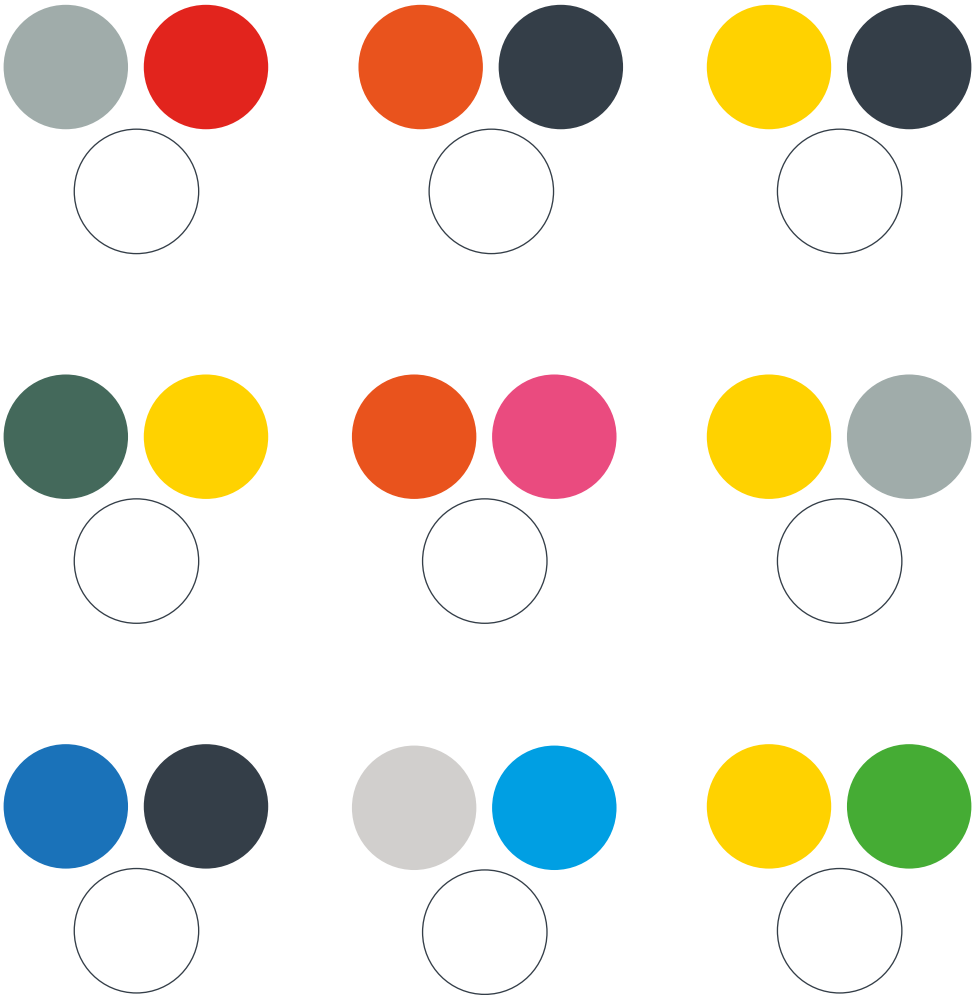




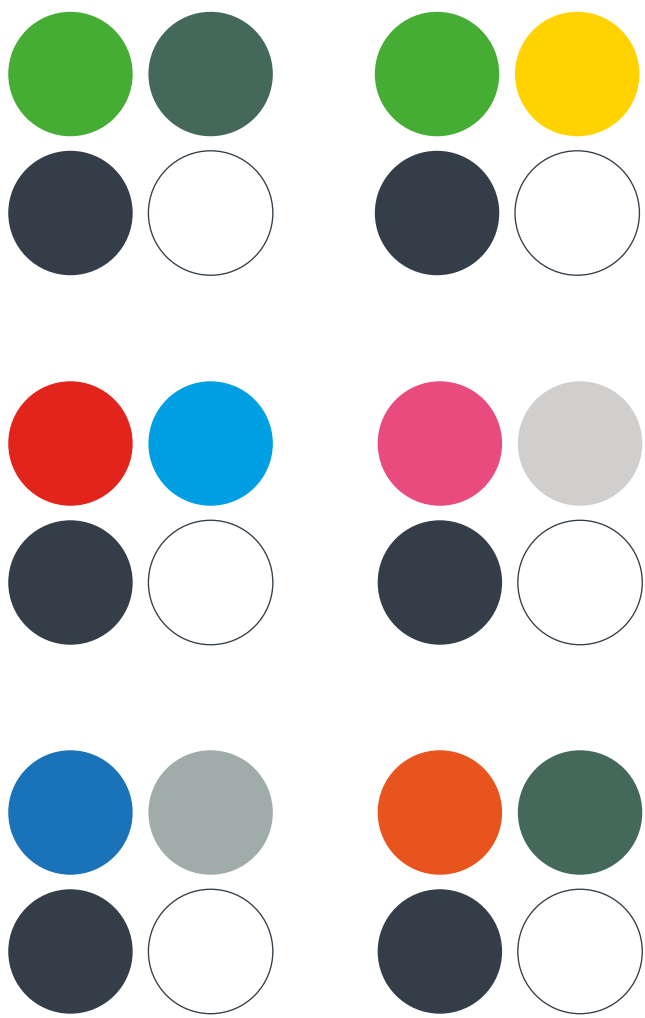
3.3 – Selected colour combinations

The colour palette can be used in many different permutations. Shown below are suggested colour combinations that work well. To see the colour palette come to life, take a look at the example applications in section 12.0.

Example 3 colour combinations



Example 4 colour combinations



4.0

Typetfaces

4.0 Typefaces

4.1 Publico Text

4.2 Graphik

4.3 Druk

4.4 Typeface exceptions

The Goldsmiths typefaces are a key part of a flexible system, that have the chance to be bold and powerful even when there is no imagery available. Or quieter, more restrained and classical, where appropriate.

Use a typeface, or combination of typefaces, that best suits the message and context.

abcdefghijklm
nopqrstuvwxyz
ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

abcdefghijklm
nopqrstuvwxyz
ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

Aa



la

4.1 – Publico Text

Publico text is our primary body copy typeface, it has been designed specifically for use at text sizes. There are three weights available to use; Roman, Semibold and Bold (as well as their italic counterparts).

These typefaces can be purchased online directly from the foundry at:

↳ commercialtype.com/typefaces/publico/text

Publico Text
Roman

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Publico Text
Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Publico Text
Semibold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Publico Text
Semibold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Publico Text
Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Publico Text
Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

5.2 – Graphik

Graphik should predominantly be used for body copy, to complement Publico. It can also be used at display sizes when clarity is paramount – signage for example. There are several weights available and any of the fonts within the Graphik family may be used.

For most purposes the Light, Regular and Semibold (and their italic counterparts) should be sufficient, these styles are shown below.

These typefaces can be purchased online directly from the foundry at:

↳ commercialtype.com/typefaces/graphik

Graphik
Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Graphik
Light Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Graphik
Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Graphik
Regular Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Graphik
Semibold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Graphik
Semibold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

4.3 – Druk

Druk is our main headline typeface, it has been designed specifically for use at display sizes. There are 22 styles of Druk and any of the fonts within the Druk family may be used. 11 of these can be seen below (italics not shown) to give an idea of the range.

The recommended minimum point size for Druk is 24pt. The condensed styles have specific minimum point sizes, listed overleaf.

When using the lower point sizes, the letter-spacing may need to be increased to improve the legibility.

These typefaces can be purchased online directly from the foundry at:

↳ commercialtype.com/typefaces/druk

Druk
Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk
Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk
Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk
Super

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Wide
Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Wide
Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Wide
Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Wide
Super

ABCDEFGHIJKLMNOPQRSTUVWXYZ

VWXYZ

TUVWXYZ

RSTUVWXYZ

PQRSTUVWXYZ

GHIJKLMNOP

GHIJKLMNOP

GHIJKLMNOP

GHIJKLMNOP

Druk Condensed
XX Super

*For use at 72pt
and above only*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Condensed
X Super

*For use at 48pt
and above only*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Druk Condensed
Super

*For use at 40pt
and above only*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

RSTUVWXYZ

VOPQRSTUVWXYZ

4.4 – Typeface exceptions

A computer system may not have the Publico, Graphik or Druk typefaces installed on the font library. In this scenario we will use the system fonts Arial and/or Georgia.

However, every effort should be made to use Publico, Graphik or Druk where appropriate. These typefaces and the typography are integral to the Goldsmiths brand.

These fonts can be used for email communication and on any printed/web materials that are not professionally designed via the College’s specialist creative teams.

Arial
Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Arial
Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Arial
Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Georgia
Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Georgia
Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Georgia
Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

5.0

Typography

5.0 Typography

- 5.1 Type hierarchy
- 5.2 Type at an angle
- 5.3 Layering type

Typography is at the heart of the Goldsmiths identity. It's robust and confident, and one of our most distinguishing features.

We have the opportunity to be playful and emphatic with the range of Druk typefaces, clear and elegant with Graphik, and refined and readable with Publico text.

Experiment with the combinations of these typefaces to achieve a result that relates to the content and is appropriate for the target audience.

Try not to overcomplicate things, simple typography combined with strong copy writing will be most effective.

5.1 – Type hierarchy

Type is generally applied as a set of cascading styles, which can be seen in the examples shown here. When a variety of typefaces, sizes and weights are used, the differences between them must be distinct. Avoid using too many type styles, this will ensure clarity throughout all designed applications.

For examples of type hierarchies in use, please see the applications in section 12.0, and the supporting applications appendix.

Example
publication
type sizes

- Druk Super
- Publico Text
Italic
- Publico Text
Roman
- Graphik
Regular

Title 72pt

Subtitle 14pt

Body copy 8pt

Captions 6pt

Title

216pt

Subtitle 36pt

Body copy 18pt

5.1 – Type hierarchy

Druk is our primary headline typeface when we want to be bold and confident, and helps to communicate the unique character of Goldsmiths. However, often in situations where the tone is more refined and legibility is most important, the Graphik font family can be used for titles. Signage is a good example of this.

For more examples of Graphik used for titling, please see the applications in section 12.0, and the supporting applications appendix.

Example
temporary
signage

- Graphik
Regular
- Publico Text
Roman

Example with the
title set in Graphik

- Graphik
Light
- Publico Text
Roman
- Graphik
Regular

Graphik
title 48pt

Subtitle 16pt

Body copy 8pt

Access to Student Services and Stair A only



No exit beyond this point
due to building works.

Nearest exit is at Stair B

5.2 – Type at an angle

Titles in the Druk typeface can be set at an angle to provide energy and movement.

The italic styles of Druk should be used for this, set at an angle of 7° and centre aligned.

If the title runs across more than one line, the leading (also called line spacing) should be carefully considered - it will often look cleaner when set tightly.

This is just one of many possible ways that titles can be set, Druk can of course be used horizontally, as well as vertically for example.

- Italic styles of the Druk typeface
- At an angle of 7°
- Centre aligned
- Tight leading

TYPOGRAPHIC



Seven Degrees

**subtitle at
an angle**

5.3 – Layering type*

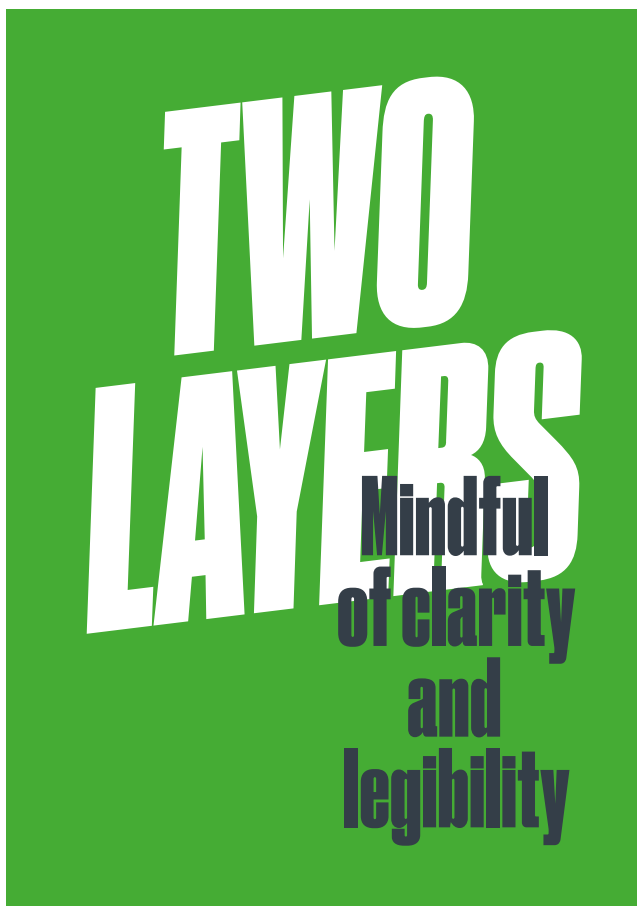
Layering is a key treatment in the Goldsmiths toolkit and can be used on selected applications, particularly for event publicity materials, such as posters, and cover designs. Legibility should be carefully considered:

- Keep to large point sizes
- Select colours with good contrast
- Colour tints can be used to balance layers
- No more than two layers/sizes of type

Layering type can work well combined with type at an angle. However, avoid combining layered type with too many other elements as this will simply confuse the layout and make the message less effective. The design should be simple and confident.

On quieter applications, the background type may be a very subtle tint or watermark.

Main title reversed out on a colour background, subtitle in contrasting dark grey.



Main title 85%
tint of the
background
colour

BACK- GROUND

Simple and confident

*Accessibility

We want to ensure that everything we do can be easily read and understood by as many people as possible. Therefore, think about your audience group when designing and please be sympathetic and considerate in your selection of fonts, sizes, leading, colour, contrast and scales.

6.0

The labelling system

At times there will be the need to add a label or descriptor to an application, this could be the name of a department, an event series, or a service. We have a fixed system for these instances to maintain consistency across materials.

The labelling system has a direct relationship to the size of the Goldsmiths logo. This uniform approach is recognisable, clear and easily customisable. To help present Goldsmiths as a considered and coherent community, the creation of department / centre logos or sub-brands is not encouraged.

6.0 – The labelling system

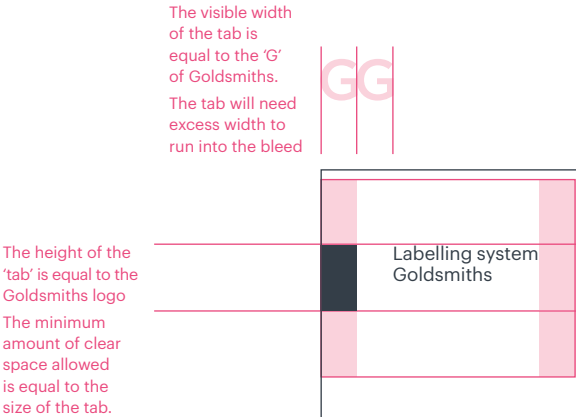
The labelling system has a direct relationship to the size of the Goldsmiths logo, please refer to section 2.4 for logo sizes on common formats.

Be aware that the ‘tab’ section of the label will need excess width on the left hand side to run over into the bleed area.

The typeface we use for labelling is Graphik Regular. There are two colour options; dark grey (PMS 432) or white.

The sizes for use on common formats are listed overleaf.

The example shown below is at A5 scale, please refer to the applications in section 12.0 to see the labelling system in use.



Two colour
options; dark
grey, or white.

PMS 432			
C 65	R 55		
M 43	G 66		
Y 26	B 74		
K 78	#444F51		

White			
C 0	R 255		
M 0	G 255		
Y 0	B 255		
K 0	#FFFFFF		

6.1 – Label type sizes on common formats

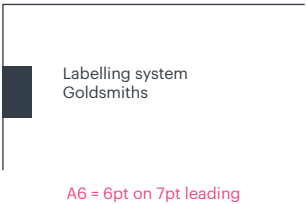
For commonly used formats we have set values for the point size and leading that should be followed for the label text. On unique formats, the label should be scaled proportionally from the closest below.


The typeface we use for labelling is Graphik Regular.

For departments, the label text should always begin with ‘Department of’, for example:

Department of Media
and Communications

Not: Media and Communications





Labelling system Goldsmiths

A3 = 14pt on 16pt

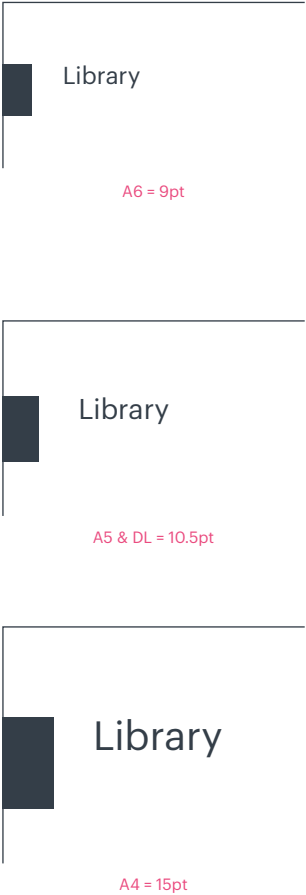


Labelling system Goldsmiths

A2 = 20 on 22pt

6.1 – Label type sizes on common formats

For labels that are only a single word, we use larger point sizes. These are listed below.





Library

A3 = 21pt



Library

A2 = 30pt

7.0

Visual identities

7.0 Visual identities

7.1 Creating a visual identity

7.2 Visual identities in use

Our brand toolkit can be used to create recognisable visual identities that sit comfortably together under the wider Goldsmiths brand.

For an identity to be recognisable, there will need to be key recurring elements of the design that are distinct. This could be consistency with the typesetting and layout (especially titles), graphic illustration, colour schemes, or the way images are used.

7.1 – Creating a visual identity

- Always consider your target audience and the intended message. Your solution should draw from and directly highlight your unit, research centre or research project.
- Bear in mind the type of content at your disposal, and the context it will be seen in. This will inform a practical approach, whether it is image led, typography only or focusing more on graphic illustration.
- Create a coherent system, that is simple and consistent, with enough flexibility for future applications.

Careers Service
examples



7.2 – Visual identities in use

Careers Service

The Careers Service visual identity has a powerful and confident stance. The key recognisable element is the ‘frame’ device that holds the headline copy. Druk Super, set in caps, sits centred between two framing bars which gives the collateral a strong focal point.

The frame is powerful enough to sit comfortably on either a vibrant background colour or over an image. The accompanying sub-title sits neatly below – centred and set in Graphik.

Library

The look and feel of the library materials reflect the nature of activities that happen there. A clear and concise use of typography and the exclusive use of Graphik for headline and text fonts help to create a simple and recognisable graphic language.

Lead images are key. The delicate use of typography gives the chosen image space to breathe and creates maximum impact.

For more examples of visual identities, please see the supporting applications appendix.

Library
example

Library

Goldsmiths
UNIVERSITY OF LONDON

Mindfulness Crafts in the Library

1-2 pm, Social Study Area

25.01.2019 Colouring Session
01.02.2019 Origami Session
08.02.2019 Colouring Session
15.02.2019 Origami Session

These craft sessions are available for all students and are free. Come join us for an hour of colouring in (pencils and sheets provided) or origami (origami sheets and instructions provided). Also feel free to bring your own supplies if you prefer. No food or drink is provided, but you can bring snacks or your lunch with you.




Image: Thomas Hawk: Birdy, creativecommons.org/licenses/by-nc/2.0

gold.ac.uk/library

8.0

The
sub-brand
device

8.0	The sub-brand device	8.1	The sub-brand lock-up
		8.2	The sub-brand device in use

At certain times, there may be the necessity to employ a specific sub-brand in your communications that is not using the smaller labelling system. For example, this may be for a Research Centre or entire area of study.

In these situations we have a fixed system for sub-brand devices to maintain consistency across all materials.

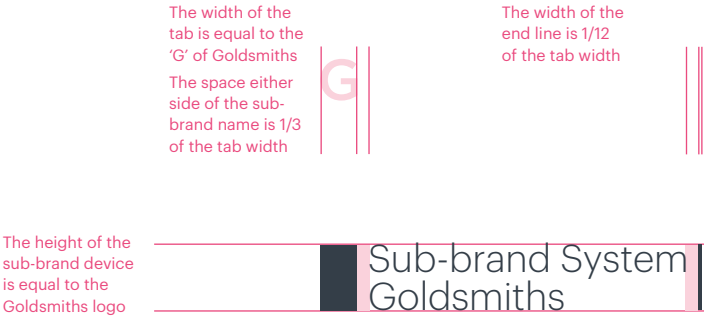
The brand toolkit components can be used thoughtfully to differentiate sub-brands from each other. For example, how you use typography, colour, imagery and scale. All of which can create recognisable identities that work within the wider Goldsmiths brand.

8.0 – The sub-brand device

The sub-brand device has a direct relationship to the size of the Goldsmiths logo, please refer to section 2.4 for logo sizes on common formats.

There are no specific rules for the placement of the device, this should be carefully considered in relation to the layout and overall design of an application.

The typeface we use for the sub-brand device is Graphik Light. To keep the appropriate scale, the name should only ever be set solid on two lines. The name should be set solid (the leading the same as the point size) and aligned with the height of the ‘tab’ and ‘end line’.



PMS 432

C 65	R 55
M 43	G 66
Y 26	B 74
K 78	#444F51

```
White
C 0    R 255
M 0    G 255
Y 0    B 255
K 0    #FFFFFF
```

8.1 – The sub-brand lock-up

There are times when the sub-brand device will need to be locked in with the Goldsmiths logo. For example, when seen in conjunction with other brands and their respective logos, this may be at a conference or lecture series.

In these instances the sub-brand device should first be created following the guidance on the previous page.

The following adjustments should be made to the sub-brand device when it is part of a lock-up with the Goldsmiths logo:

- The title should be aligned right
- The ‘tab’ section should be moved to the right-hand side
- The thinner ‘end line’ should be removed

The title should be right aligned and the tab block moved to the right hand side, replacing the end line.



The distance from the Goldsmiths logo is 1/2 of the tab height

Example of the lock-up alongside the logos of other organisations



8.2 – The sub-brand device in use

See below for examples of the device using different sub-brand names. Opposite is an example poster with the sub-brand device in situ.

Example poster
using the sub-
brand system

Example
sub-brands
at Goldsmiths

■ Political Economy |
Research Centre

■ Centre for Creative |
& Social Technologies

■ Social, Therapeutic |
& Community Studies

SUB-BRAND APPLICATION EXAMPLE

Rumquibus dictiorum conseri repuditas
et ut derspriet quos ut qui rernatibusti
illia cus maximuscul et exceped quam,
eium que voluptatem quis ullam
voluptat hiligene nam.

The ex sertilis vid imentelum vivero
Serra? Hicus; horum quon vitiqum
inatur, nonsum cone te consi sus,
menamqui spio no. Ipiostia dio
veris sendum, senium te es? Es
popondac rem ditratissa nos, nonsupi
mmortusquium Pala inti, musuppl.
Valervi ditillis dem it, abus. Tiam
quamperio esilleme criordi emuloca;
etis conum, Ti. Na, nocae dem
nonsulis vit; es aus mena die iamdice
restrio imihili catuam auci pesidem
pereconfinti simorbi.

Rumquibus dictiorum conseri repuditas
et ut derspriet quos ut qui rernatibusti
illia cus maximuscul et exceped quam,
eium que voluptatem quis ullam
voluptat hiligene nam nis nament,
anturi undi ant eum in prore, quas pro
tem fugit vel id quo entium coressum
accum derruntio tendita erchit.

9.0

Email

signature

9.0	Email signature	9.1	Email signature with extra event
		9.2	Email signature best practice

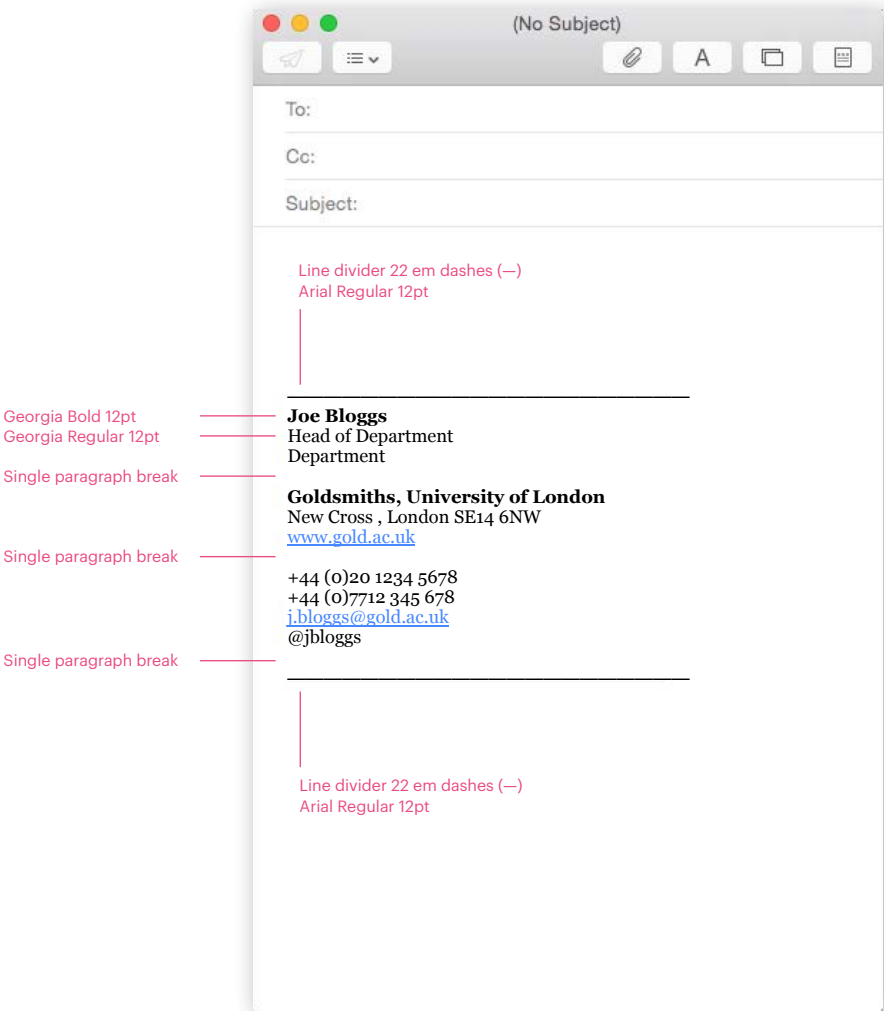
9.0 – Email signature

To ensure consistency across all of our communications we have outlined the best practice for arranging our email signature.

Specific setup information regarding fonts and spacings are outlined in pink text below.

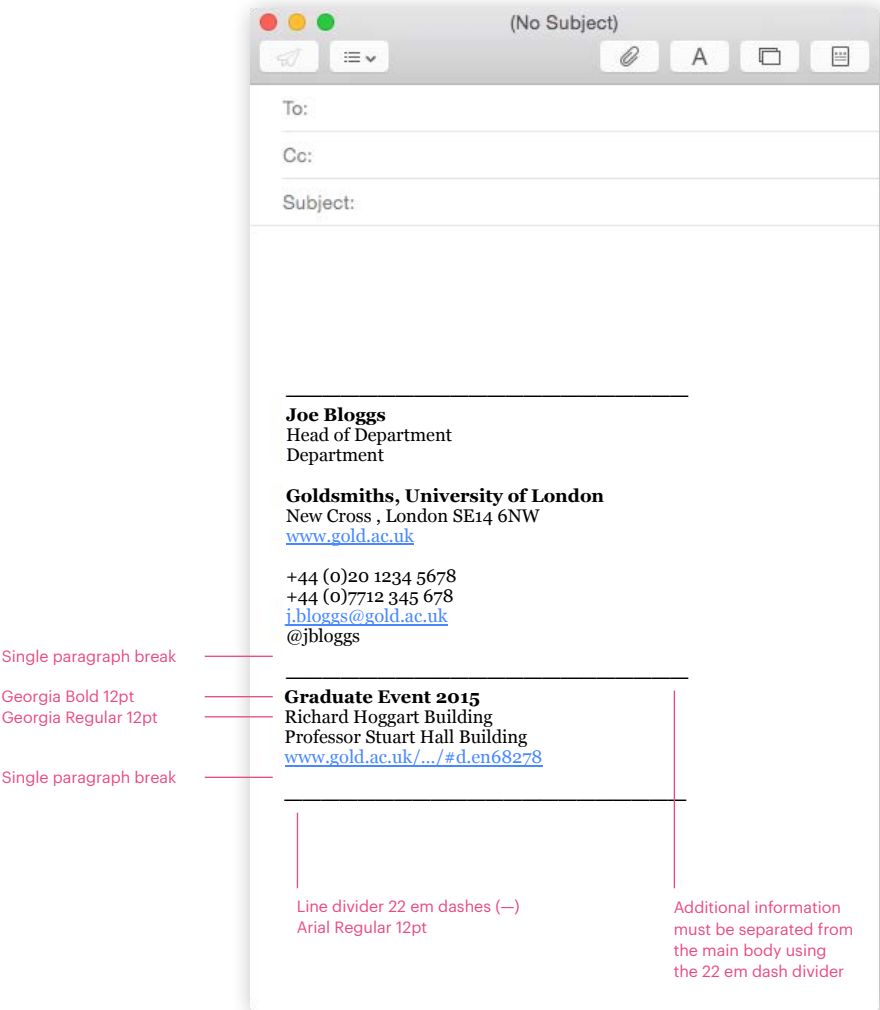
The line divider uses an em dash set in Arial, this is found on most keyboards between the ‘0’ and ‘+’. Body text is a combination of Georgia regular and bold.

Arial should only ever be used for line dividers, never for body text.



9.1 – Email signature with extra event

Demonstrated below is how additional information, such as an event, should be added to the standard signature.



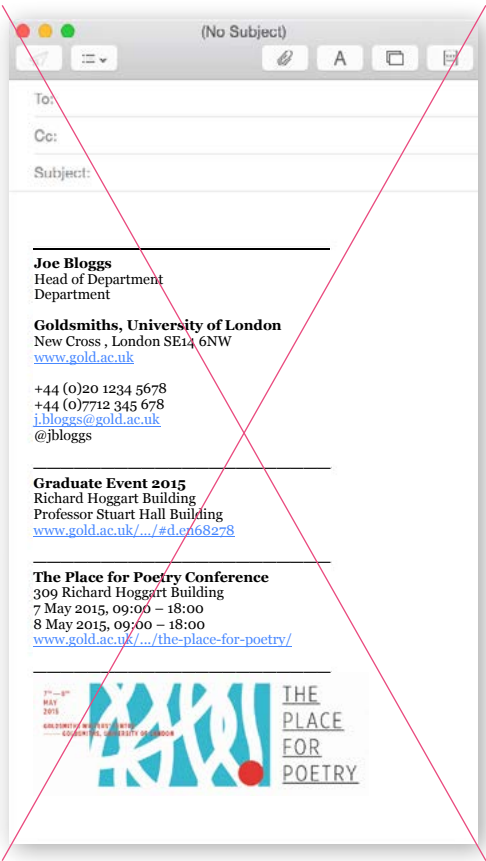
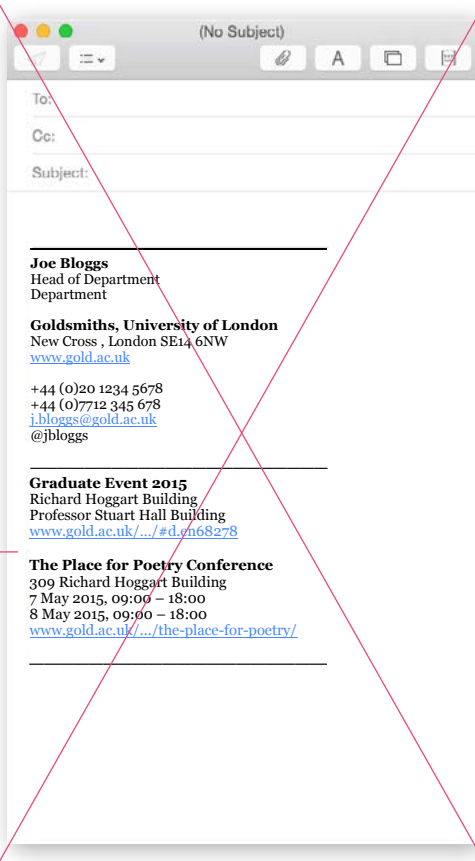
9.2 – Email signature best practice

If you want to add more information blocks please follow the rules as we've set out here, please note the use of the line divider.

It is unadvisable to add another information block without separating it with an line divider. Using more than one line divider directly on top of another should be avoided.

To avoid complications it is not necessary to include logos or other images in the email signature.

Try to avoid web address extending beyond the line dividers.



There must be a divider here separating the two sections of information

9.3 – Guidance on signature pronouns

Best practice for the placement and wording of personal pronouns in email signatures is shown below.



10.0

Graphic illustration

10.0 Graphic illustration

10.1 Graphic illustration in use

10.2 Graphic illustration we are not

Our clean-cut style of graphic illustration is powerful and practical. It complements the other components of our brand toolkit, and builds on the illustrative qualities of the Druk typeface. It can be used where an image or typography alone won't communicate as acutely - bringing clarity and confidence.

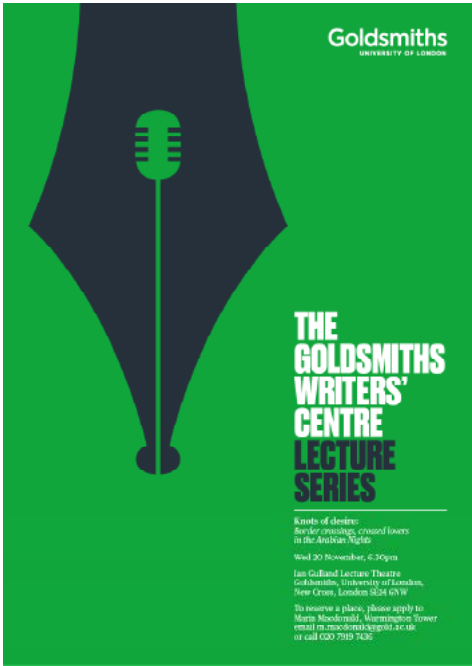
10.1 – Graphic illustration in use

Our approach to graphic illustration is simple, bold, clean-cut and playful - never fussy or overly complicated. We can use it in a variety of ways, but it must always aid communication.

For example, we may choose one large impactful illustration, or perhaps create an asset(s) to support strong typography, or a simple geometric shape/pattern.



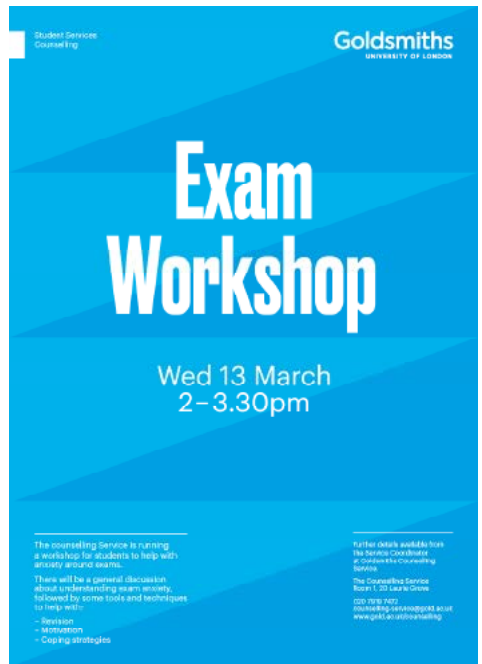
A simple illustrative device, such as an arrow, can be used playfully across a set of materials in unison with Druk typefaces.



Communicating a succinct idea through bold, iconographic illustration



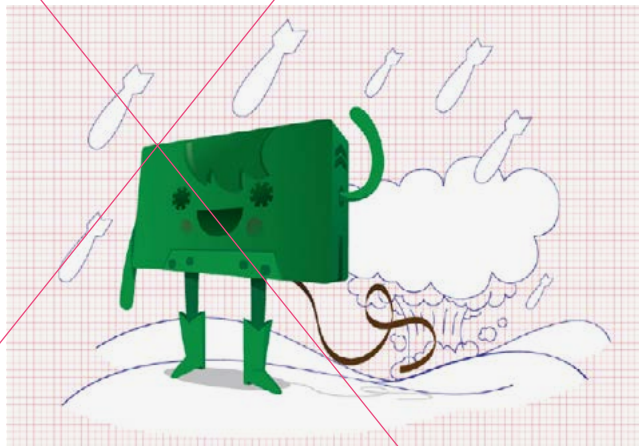
Playful graphic elements that supplement the typography and emphasise the intended message



A simple geometric pattern, in this instance used to create a distinct set of materials, where photography is not appropriate

10.2 – Graphic illustration we are not

Busy / Sketchy / Clichéd / Whimsical



11.0

**Our
image
style**

11.0 Our image style

- 11.1 We are
 - 11.2 We are not
 - 11.3 Goldsmiths buildings
 - 11.4 On campus
 - 11.5 Learning environments
 - 11.6 Graduation
 - 11.7 Degree shows
 - 11.8 Images in use
-

Whether commissioning new photography, taking your own or purchasing an image from a library, it is essential that our images always feel professional and avoid stereotypes or educational clichés. This will help to maintain the consistency and quality of the brand.

Consider unusual perspectives, scale relationships and depth of field. The range shown over the following pages gives a good indication of what you should be looking for.

Think about how the image relates to the copy, try to tell a compelling story to the end user. Use lateral thinking to produce more creative and intriguing results. Be bold, bright and take some risks in creating new imagery for Goldsmiths.

Ordinary images can often be improved by using a tighter or more dynamic crop. Where appropriate, we may choose to use a typography only approach, especially if there is a lack of strong imagery available.

Please avoid using illustration. Illustration styles vary wildly, and may feel at odds with our wider identity or compete with our distinctive typography.

Our over arching image style says a lot about our personality and what we are trying to communicate to a diverse range of audiences.

Key words to have in mind that will help to convey our uniqueness and stand out from the competition are listed below.

We are:

- Confident
- Striking
- Intriguing
- Imaginative

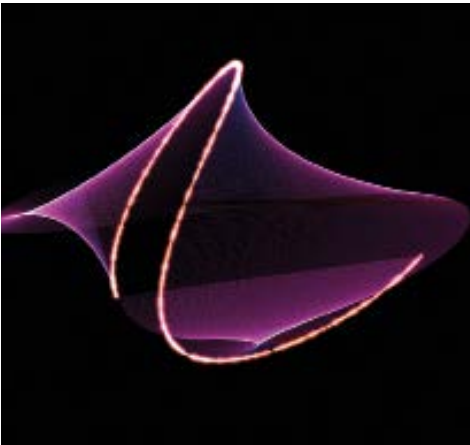
We are not:

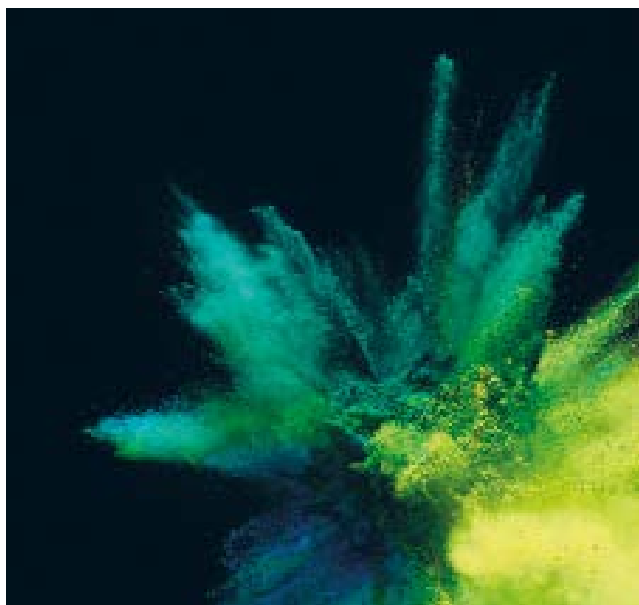
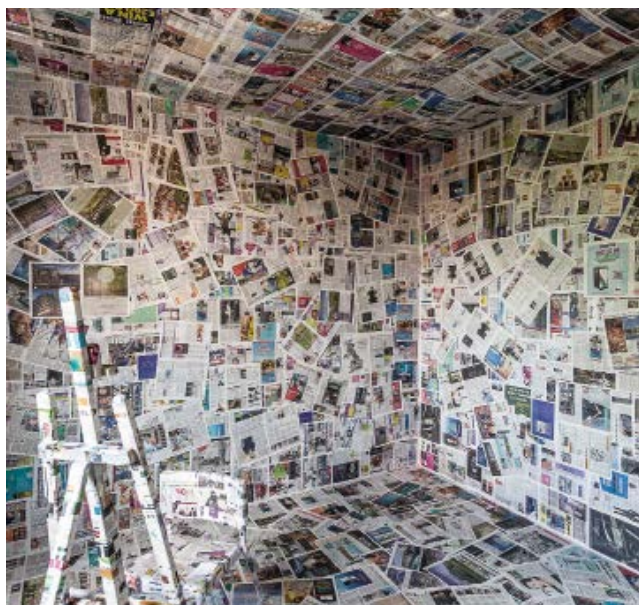
- Generic
- Whimsical
- Poorly shot
- Unimaginative

11.1 – We are

Confident / Striking / Intriguing / Imaginative

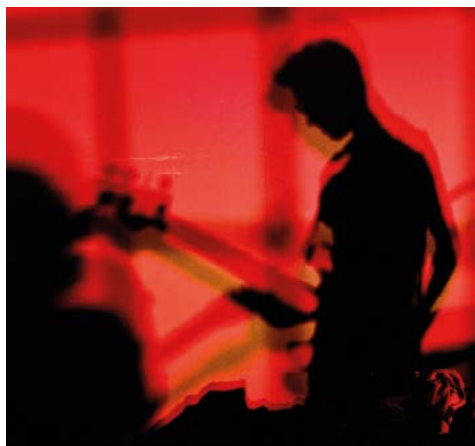
These are just examples of the types of images that reflect our brand.





11.1 – We are

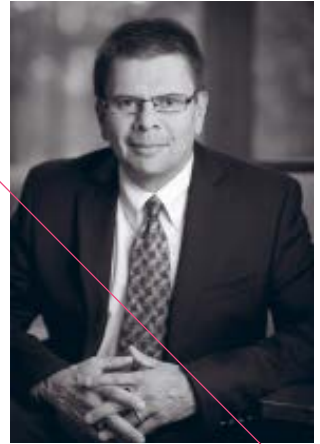
Confident / Striking / Intriguing / Imaginative

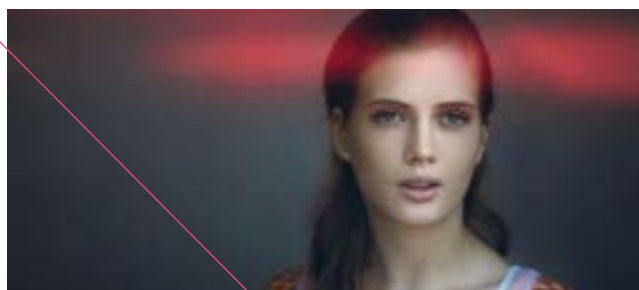
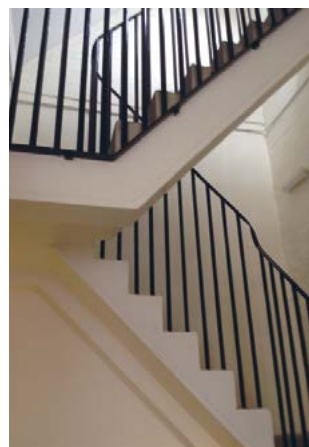
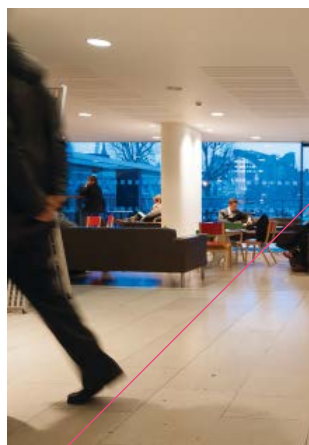




11.2 – We are not

Generic/ Whimsical/
Poorly shot/ Unimaginative





11.3 – Goldsmiths buildings

We are

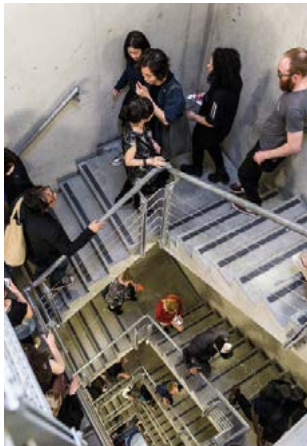


We are not



11.4 – On campus

We are



We are not



11.5 – Learning Environments

We are



We are not



11.6 – Graduation

We are



We are not

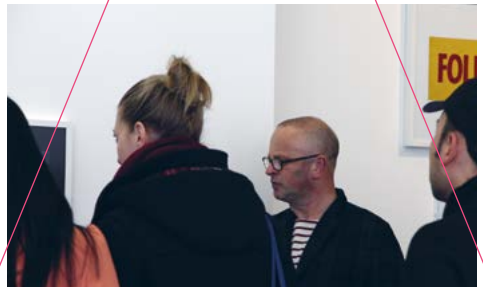


11.7 – Degree shows

We are



We are not



11.8 – Images in use

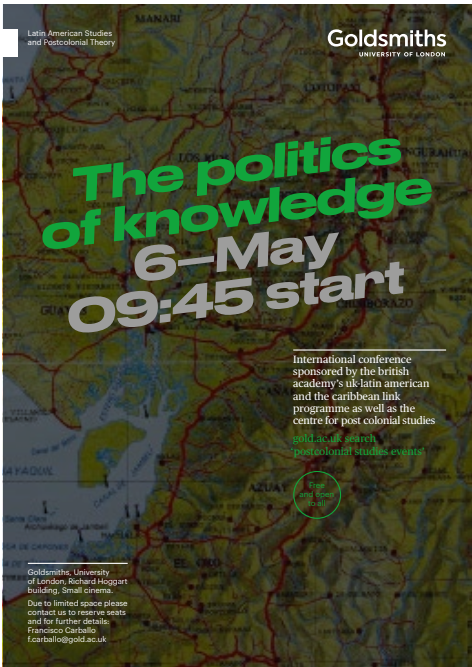
The chosen size, crop, placement and combination of images all have a significant effect on the intended communication.

We can apply images in several ways based on the strength of an image(s) and the message to convey. We may for example choose to be immersive by using full bleed imagery, or perhaps combine a weaker image with more impactful typography.

Images can overlap with text or become a subtle background or texture. Smaller images may bleed off one edge, or into the spine of a publication.



Full bleed
with strong
typography



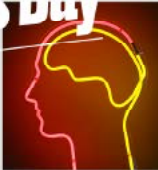
Full bleed
with the image
as a subtle
background

Department
of Psychology

Goldsmiths
UNIVERSITY OF LONDON

Brain

Awareness Day



30 April, 6.30pm
Ian Oatland Lecture Theatre
 As part of International
 Brain Awareness Week,
 neuropsychologist Dr Ashok
 Jansari will be hosting Brain
 Awareness Day at Goldsmiths,
 University of London.

Schedule
6.30pm - Public Lecture: The Life of Brain
 A public lecture on the history of our understanding
 of the brain from a neurologist to contemporary
 neuropsychology. Dr Jansari will explore the
 understanding of the brain and the consequences
 of some forms of brain damage and the preserved
 abilities following trauma.

7.00pm - Panel discussion: Living with brain damage
 This panel is a public discussion with 3 members
 of the community who have lived with brain damage
 and will discuss the challenges of living with brain
 damage and the support available.

Register
 The event is free but registration is essential
 to ensure the event is successful. Register for
 Goldsmiths Brain Awareness Day.

Small image
overlapping
layered
typography

12.0

Applications

12.0 Applications

12.1 Annotated applications

12.2 Business cards

12.3 Posters

12.4 Signage

12.5 Digital

The following section demonstrates the guidelines in use. It shows how the brand and its distinct kit of parts can come to life and reflect our true personality.

This demonstrates the flexibility of the brand to adapt and communicate to a variety of audience groups and environments.

12.1 – Annotated applications

This invite is sent to people who have received an honorary fellowship or degree from Goldsmiths, or people who support us significantly. The event itself is a super traditional banquet, celebrating the newly anointed honorands.

The Druk typeface has been used sparingly as a subtle tint of the background colour, the large point size adds an element of contrast without being overbearing.

Paired with Publico text and a muted colour palette it provides the appropriate level of gravitas. The choice of a distinctive, high quality paper stock adds to the feeling of prestige.

Reverse



Honorary Degrees and Fellowships

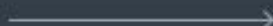
2014

Honorary Degrees

Sir Vernon Ellis
Brian Ferneyhough
Charles Jencks
Jude Kelly
James Lovelock

Honorary Fellowships

Malorie Blackman
Geoffrey Crossick
Fred d'Aguiar
Gary Hume
Chris Jenks
James Lingwood
Michael Morris



12.1 – Annotated applications

A publication aimed at promoting our research to a wider audience. To be used at conferences, and distributed by the academics themselves who advocate their own research within their network of peers.

The graphic components of the design have been kept clean, with a tightly structured layout. The layering of type is subtle, with Druk used as a pale watermark behind the body copy. Titles within the publication are set in Graphik Light rather than Druk.

This approach places the focus on high quality photography, which emphasises the editorial style and the unique practice at Goldsmiths.

Front cover



Inside spread



Prof. Stephen Lamberton
Head of the Department

Design The Interaction Research Studio

The Interaction Research Studio joined the Department of Design at Goldsmiths at the beginning of 2000 and since then has been exploring designs of computational systems for everyday life which has led to a number of exciting and pioneering prototypes being produced.

The practice-based research which takes place at the studio brings user designed research and built with users on embedded and ubiquitous technologies to produce prototype products embodying new concepts for themselves.

Researchers at the studio have produced prototype systems for a number of projects which are now being tested with relevance to their everyday lives. In addition, the group regularly publishes research articles and makes them available on their website and they are working on projects with industry as well as with academic partners.

Many designs have been built out of the Interaction Research Studio including a Table which enables people to stand by their feet and the bottom viewable from their sitting room, a tablecloth which allows attention to the flow of objects over a surface to the house by signalling how long things have been left open it, and a table which gets a series of people's emotions from the way they handle belongings over it.

The team pursue research through the design of novel computational systems and devices, and this has led to research articles published in the form of multiple projects which explore particular topics and situations.

Projects are undertaken with support from industry and governmental funding councils, and over the past five years they have worked on projects with Future Telecoms, London Transport, Intel and IBM, as well as with support from councils such as the Underground and Physical Sciences Research Council, Arts and Humanities Research Council and the ES.

Through their work, they have developed expertise in areas ranging from design-led user studies to using robotics, sensor and microcomputer technologies. Their core concern, however, is with designing technologies to reflect – and help understand – what it means to be human. In particular, concern with the values and possibilities embodied by technologies designed for life outside the workplace.

How can we move beyond narrow concerns for utility and usability in designing for our everyday lives? What new sorts of values might technology support? What opportunities exist for better human qualities such as trust, justice and art? Can we design systems that people can appropriate for themselves?

It is through studies to answer these questions, such products have been created as The Phone Tracer – which built computer data from posing directly into the house – and The Local Remembrance which calls war-torn, news items, or images from the web into people's living spaces.



12.1 – Annotated applications

This publication is aimed at teachers and careers advisors nationwide, with the aim of presenting Goldsmiths as an authoritative information provider on pertinent issues, ultimately to encourage them to suggest that students apply to study here.

The titles are set in Druk at a large size (and at an angle for the masthead), for a distinctly confident approach. The palette is bright, but limited to three colours. Goldsmiths is a creative hub at the heart of a vibrant community - this has been reflected to appeal to potential students as well as their teachers.

Front Cover



Inside spread





Gold Network is a member of the Gold Network of Schools

Welcome & introduction

Welcome to the fourth edition of Gold Network, the network for teachers and advisers involved in advising students on higher education choices.

We hope you had an enjoyable break over the Christmas and New Year period.

Gold Network is celebrating its first birthday and one year on and there hasn't been a better time to hear what you think. It's placed at the heart every edition of Gold Network, and we hope you'll find it both enjoyable and useful. Please email your feedback to info@goldnetwork.ac.uk

With the New Year now well underway and the January 2014 UCAS deadline passed, our advisers follow the working day to make decisions on all of our undergraduate applications for 2014/15 study. As your students start to consider their decisions we hope you find our articles on making Plans and Insurance choices, and on using social media to make the decisions, useful.



Anna Smith
London Centre Office
Deputy Head of School
Gold Network
anna.smith@goldnetwork.ac.uk

The Admissions, Outwards and Blackletter team here at Gold Network are looking forward to an exciting year ahead, with our busy events calendar including open days, offer holder days, 11-20 events, school visits, leaver days and summer schools. Our 2014 masterclass programme runs from mid-June through to July and includes a range of masterclasses across our arts, humanities, social sciences, management and computing programmes, giving our students the opportunity to speak to experts and develop their understanding of teaching and learning at university level.

We are also delighted to credit to the 2014 Teachers and Advisers Conference will run on Friday 8 July, and we look forward to seeing you there!



12.1 – Annotated applications

This folded leaflet/poster is part of a suite of materials created for Welcome Week - a programme of activities, events and tours for new and returning students. It was sent to UK-based students about to start a course.

Front (folded)



The design needed to be celebratory and informative. This was achieved with a vibrant colour palette and emphatic use of Druk paired with a clean and structured layout.

The main titles are set in Druk (two different styles are used in the Welcome Week name). The numbers in the step-by-step guide are also set in Druk, adding a playful contrast in scale. Sub-titles are simply differentiated through colour.

Reverse (unfolded)



12.2 – Business Cards

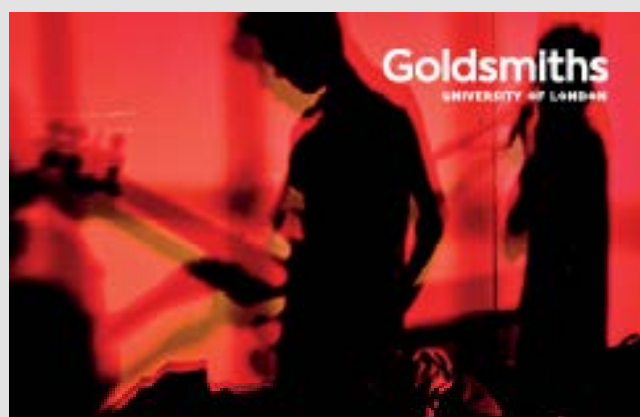
Simon Jenkinson – PhD

Marketing Manager
Communications Department

Phone 020 7919 7673
Mobile 07712 708 169
s.jenkinson@gold.ac.uk
@simonjenkinson

Goldsmiths, University of London
New Cross, London SE14 6NW
www.gold.ac.uk





12.3 – Posters

Made in Goldsmiths
Event Series

Goldsmiths
UNIVERSITY OF LONDON



**OUR SONGS
CAN DROWN OUT
THE BOMBS!
MUSIC, PROTEST
AND THE
VIETNAM WAR'**

To celebrate the publication of his book, *Music and Protest* in 1968, Dr Barley Norton, Department of Music, will deliver a talk on the theme of music, protest and war.

Barley will be joined by internationally renowned Vietnamese musician Nguyen Thanh Thuy and Goldsmiths alumnus Mike Bennett for performances and a Q&A session.

Free Entry
Wed 15 May, 5.30pm
Small Cinema,
Richard Hoggart Building
To register your attendance search 'made in goldsmiths' at gold.ac.uk

Centre for Caribbean
and Diaspora Studies

Goldsmiths
UNIVERSITY OF LONDON



**60 Untold
Stories of
Black Britain
2-31 Oct**

Photography Exhibition
Black History Month
The Atrium,
Professor Stuart Hall Building

60 Untold Stories of Black Britain celebrates the culture of the 1950s and 60s who paved the way for the British colonial system from the professions, changing the shape and appearance of British society. They black and white portraits, captured by two photographers in their own and two to their 20s, audio interviews, and an accompanying documentary, short stories of struggles, revolutions and in movements will challenge the viewer to answer the question "who are our black heroes?"



Goldsmiths
UNIVERSITY OF LONDON

**Re-
unite**

#GoldsmithsReunite

12.3 – Posters

Equality and Diversity

Goldsmiths

UNIVERSITY OF LONDON

Together

we are different

We are committed to advancing equality and valuing diversity -
go online to find out about the work that we're doing:
gold.ac.uk/equality-diversity

Students Services
Funding

Goldsmiths

UNIVERSITY OF LONDON

Money

Student Residential
Hardship Bursary

Worries?

Great news!

The Student Residential Hardship Bursary scheme is open for 2013-14 applications. The scheme offers assistance with Goldsmiths halls of residence fees via discounted accommodation fees, to students from low-income families.

Deadline

26 February, 4pm

Eligibility

- Home or EU student
- Residing in one of Goldsmiths halls of residence
- Can demonstrate a low-income background

Application

Search 'hardship bursary' at gold.ac.uk

Student Funding Team

Student Centre, Room 117,
Richard Vogart Building
020 7919 7757
Mon-Fri, 10am-4pm
gold.ac.uk/student-services

18–25 September

Events, activities
and tours for all new
students starting
at Goldsmiths

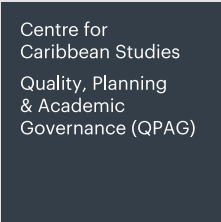
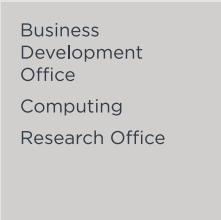
Goldsmiths
UNIVERSITY OF LONDON

WELCOME WEEK



12.4 – Signage

Building signage to be used across the campus. The examples shown here are set in Graphik Regular. When legibility and readability are the main priority, the Graphik typeface should be used.



Business
Development
Office
Computing
Research Office

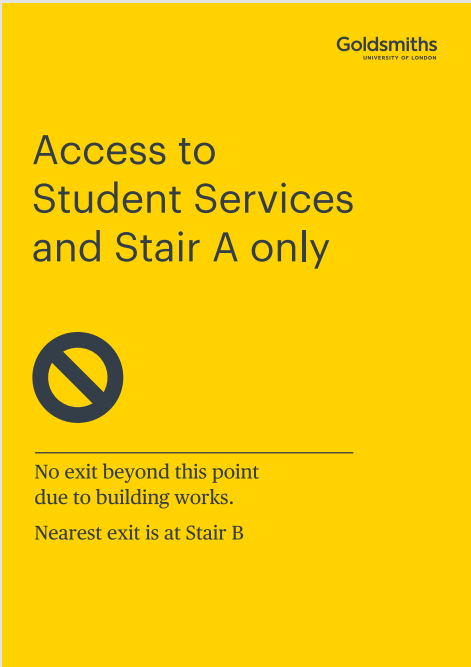
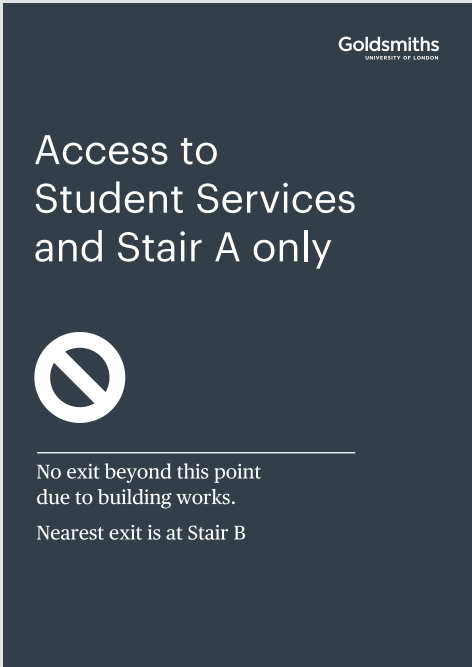
Centre for
Caribbean Studies
Quality, Planning
& Academic
Governance (QPAG)

Graduate
Study
Centre

Graduate
Study
Centre

12.4 – Signage

Temporary A4 notices, four colour options.



Access to Student Services and Stair A only



No exit beyond this point
due to building works.

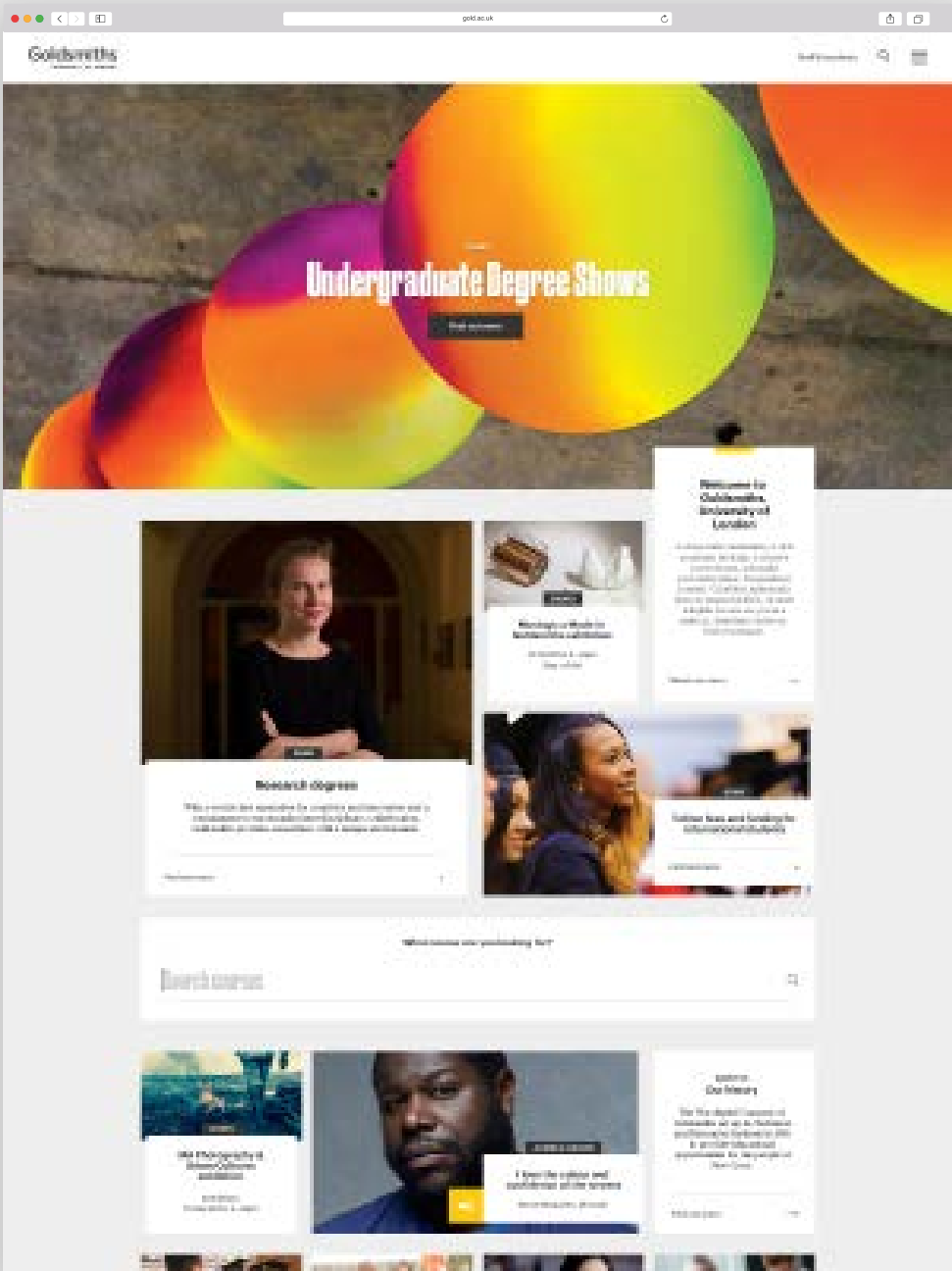
Nearest exit is at Stair B

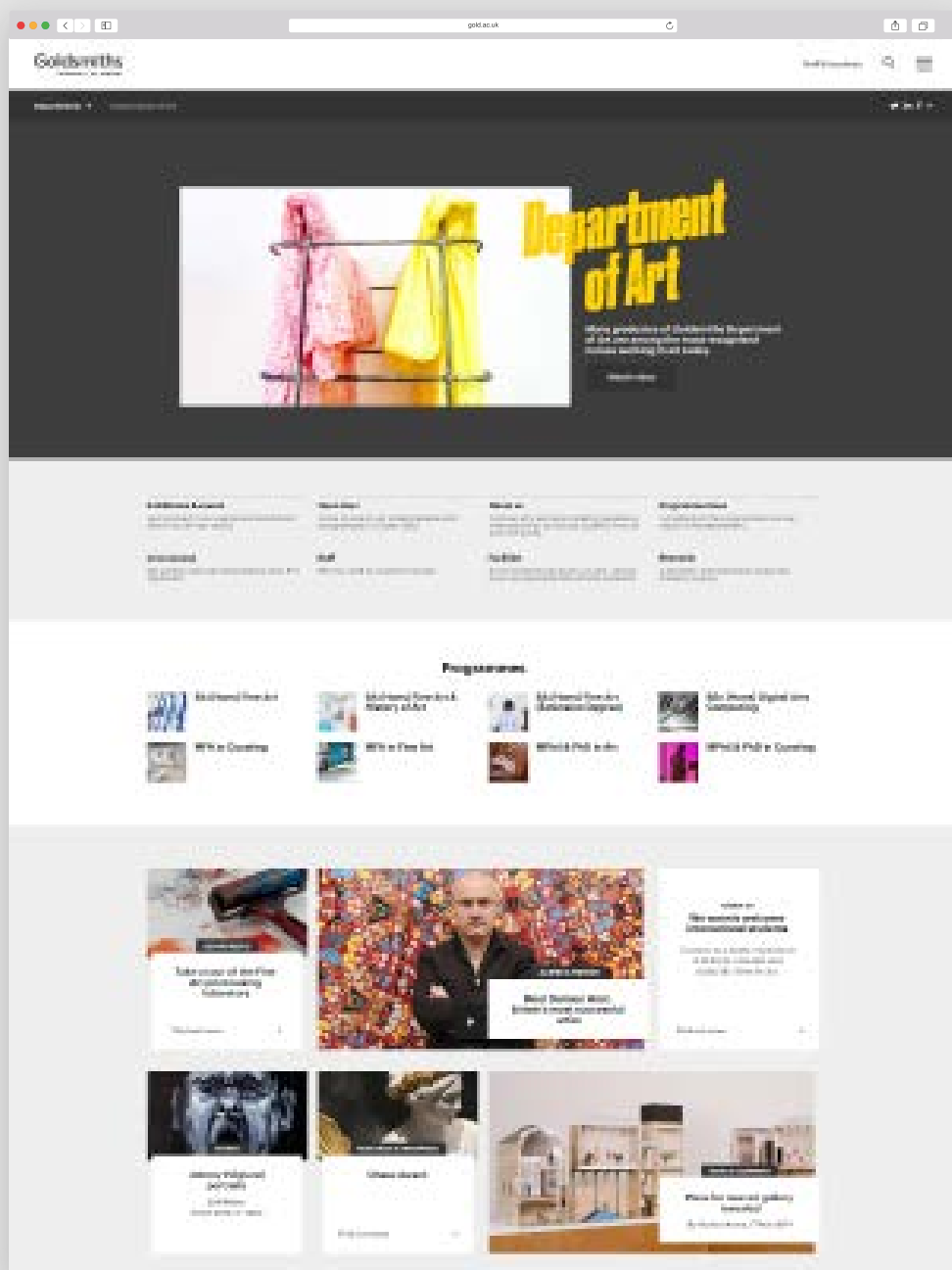
Access to Student Services and Stair A only



No exit beyond this point
due to building works.

Nearest exit is at Stair B








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[About](#)
[Rules & entry](#)
[Prize 2015](#)
[Archive](#)
[Events archive](#)
[Media](#)




The Goldsmiths Prize 2015

Fiction at its most novel



The judges of the 2015 Goldsmiths Prize present a shortlist of six novels, embodying the Prize's spirit of creative risk and offering a fascinating tableau of contemporary fiction at the cutting edge. The winner will be announced at a ceremony on the 11 November.

20 Shortlisted Readings from the 2015 shortlist

The 2015 shortlist



beatlebone
Kevin Barry

Kevin Barry's long, elegant, and lyrical novel is a masterpiece of contemporary fiction. It tells the story of a man who is a writer, a lover, and a wanderer. It is a novel about the power of language and the search for meaning in a world of chaos.



Acts of the Assassins
Richard Beard

Acts of the Assassins is a novel about a man who is a writer, a lover, and a wanderer. It is a novel about the power of language and the search for meaning in a world of chaos.



Satin Island
Tom McCarthy

Satin Island is a novel about a man who is a writer, a lover, and a wanderer. It is a novel about the power of language and the search for meaning in a world of chaos.



The Field of the Cloth of Gold



Griff is the Thing with Feathers



Land & Cuckoo

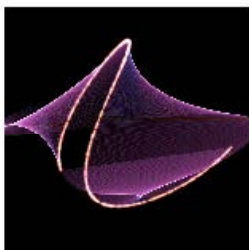
SHORT COURSES

Enhance your life and career with a short course at Goldsmiths



Myth, Ritual and Magic Intro to the Anthropology of Religion

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Video Editing with Final Cut Pro X

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Culture, Society and the Making of Humanity

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gold.ac.uk/short-courses

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Click [here](#) to unsubscribe from Short Courses at Goldsmiths, University of London



13.0

House style

13.0 House style

13.1 Goldsmiths-specific guidelines

13.2 General guidelines

Our house style guide is our way of doing things when it comes to grammar, punctuation and formatting. Language changes every day but the need for consistency is constant. So while this guide can never be definitive, we hope it will act as a handy reference helping us make sure that everything we produce is clear, accessible and easy to understand.

We've divided the guide into two sections:

- Goldsmiths-specific guidelines
- General guidelines

We've tried to cover most elements here but if you think something is missing please get in touch with us at communications@gold.ac.uk

13.1 – Goldsmiths-specific guidelines

Acronyms and abbreviations

For readers who aren't familiar with Goldsmiths or higher education in general, acronyms and abbreviations can be alienating, so try to avoid using them. If you need to use them, here's some guidance on making them accessible.

- Don't use full stops after or between 'eg', 'ie' or 'etc'. In continuous prose if you prefer you can write the longer form: 'for example' or 'that is'
- Don't use a full stop at the end of the following contractions: Mr, Mrs, Dr, Ltd, St
- Use a space, rather than a full stop, after initials, eg P D James, J R R Tolkien
- Spell out 'professor' in full and only capitalise when referring to an academic's title, eg Professor Sam Wood
- Internally we often remove academics' formal titles but when referring to an academic or citing their research externally, always use their title before their full name, eg Dr Alex Davis
- Use the following form for qualifications, including degree titles:

A-level
BA, BMus, BSc
GCSE
Graduate Diploma
HNC or Higher National Certificate
MA, MMus, MPhil, MSc
PGCE or Postgraduate Certificate in Education
Masters degree
Postgraduate
PhD
Undergraduate

- Unless an abbreviation or acronym is so familiar that it is used more often than the full form (eg BBC, GCSE, AIDS), write the words in full when you first use them and refer to them by the initials in brackets each time thereafter. For example:
- 'The Higher Education Funding Council for England (HEFCE) has commissioned the report. Further reports can be found on the HEFCE website.'
- Use 'and' instead of the ampersand [&] unless it is part of a brand name, eg Marks & Spencer, Johnson & Johnson

Address and contact details

Please use the following format whenever you need to show Goldsmiths' address:

Goldsmiths, University of London
New Cross
London
SE14 6NW

tel 020 7919 7171
[or +44 (0)20 7919 7171 if the reader is likely to be outside the UK]
www.gold.ac.uk

Alumni

Use 'alumnus' (plural: alumni) when referring to a former male student and 'alumna' (plural: alumnae) when referring to a former female student. Use 'alumni' as the plural for mixed groups. When writing for an audience who may be unfamiliar with the term, use an alternative description, for example: 'Alex James, former Goldsmiths student'.

Dates and times

- The format for dates is 28 October 1965, or Monday, 29 September 2014
- The format for times follows the 12-hour clock, as in 'we've scheduled a 9am meeting' or 'the event will run from 5 - 6.30pm'.
- When referring to academic years follow the same principle as in '2015-16' with no spaces, and using an en dash [-] not a hyphen [-] or a slash [/]
- When referring to a timespan use words or hyphens but not a mixture of the two, for example: '1826 - 1850' or 'from 1826 to 1850'
- When referring to decades you don't need to use an apostrophe because they are plurals eg 1920s, 1990s. When the century is being used as a compound adjective include a hyphen, as in '19th-century American literature'

Departmental names and building names

- Our style is to write 'Department of XYZ' rather than 'XYZ Department'
- Titles of centres, institutes and departments should be listed in full, with the initial letters capitalised and using the word 'and' not the ampersand (&) as in the following:
Department of Media and Communications
Institute for Creative and Cultural Entrepreneurship (ICCE)
Centre for English Language and Academic Writing (CELAW)
- Official building names can be abbreviated internally but when writing for external audiences spell these out in full as in the following examples:
Richard Hoggart Building
Ben Pimlott Building
Deptford Town Hall Building
(Always include 'Building' when referring to Deptford Town Hall as it is sometimes confused with the Deptford Town Hall Offices)

13.1 – Goldsmiths-specific guidelines

Fonts

Under our brand guidelines, Publico text is our primary body copy typeface. Graphik should predominantly be used for body copy, to complement Publico. Druk was designed specifically for use at display sizes, and is our main headline typeface.

Where you don't have these typefaces in your font library, use the system fonts Arial and/or Georgia. These fonts can be used for email communication and on any printed/web materials that are not professionally designed via Goldsmiths' specialist creative teams.

However, every effort should be made to use Publico, Graphik or Druk where appropriate. These typefaces and the typography are integral to the Goldsmiths brand.

Goldsmiths the name

Our trading name is 'Goldsmiths, University of London' or simply 'Goldsmiths', but not 'Goldsmiths University'. When referring to Goldsmiths several times use 'the College' (capital C) or 'the institution' as an alternative, though it is acceptable to use 'university' when describing Goldsmiths in relation to other higher education institutions (e.g. 'Goldsmiths is a medium-sized university', 'a university based in South East London' or 'a university that prides itself on valuing creativity'). The best way of remembering it is that 'university' should only be used after 'a', rather than 'the'.

The official title for formal legal documents is Goldsmiths' College, University of London (with an apostrophe). The name is a registered trademark.

Goldsmiths as a possessive noun

Only use an apostrophe when you are indicating possession, as in 'Goldsmiths' reputation'. If you're unsure whether you need an apostrophe, try substituting 'Birmingham' for 'Goldsmiths', and see whether the sentence makes sense, for example:

'Welcome to Birmingham Open Day' doesn't make sense, whereas 'Welcome to the Birmingham Open Day' or 'Welcome to Birmingham's Open Day' does. So 'Welcome to Goldsmiths Open Day' isn't correct, whereas 'Welcome to the Goldsmiths Open Day' or 'Welcome to Goldsmiths' Open Day' is.

Here are some examples of Goldsmiths in relation to common nouns with and without the apostrophe:

A Goldsmiths degree
Goldsmiths alumni
Goldsmiths staff
Goldsmiths students
Goldsmiths' campus
Goldsmiths' courses
Goldsmiths' entry requirements
Goldsmiths' website
The Goldsmiths crest
The Goldsmiths website

Job titles

Use the following form for job titles:

- The Vice-Chancellor. This refers to the principal officer of the University of London
- The Warden or Patrick Loughrey, Warden of Goldsmiths (note the Warden's first name is written in full)
- The Pro-Warden
- The Associate Pro-Warden (Collaborative Provision)
- The Head of Department
- The Head of Management Accounts

But use lower case when you are describing a role: 'The health and safety managers will be hosting these sessions.'

Web addresses (URLs)

- Our website should always be written as www.gold.ac.uk
- As a general rule you should omit 'http://' when indicating a URL, except where the URL doesn't start with 'www'
- Forward slashes and full stops are not needed at the end of URLs
- When creating URLs for new web pages, it's good practice to use hyphens between words, for example www.gold.ac.uk/ug/fees-funding not www.gold.ac.uk/ug/feesfunding
- Make sure that you don't include spaces when creating a new URL

Writing for the web

When writing for the web, try to use short direct sentences and divide the text up into digestible chunks using headings, bullet points, and frequent links. Web best practice is to make sure that links are embedded with the text rather than displayed as 'click here' instructions. See www.gold.ac.uk/web for more guidance.

13.2 – General guidelines

'A' or 'an'

'An' should be used before a word beginning with a vowel sound such as 'an exam', 'an academic', 'an MP' or a word beginning with an 'h' if the 'h' is silent as in 'an honorary degree'. But there are exceptions - such as 'a European', 'a university' - so let your ears be the judge.

Active vs passive voice

- Use the active instead of the passive voice as it makes writing more immediate and direct. The passive voice tends to sound more remote and long-winded, and it can lead to quite complicated expressions.

For example: 'The opinions of staff and governors were sought and although there were some reservations it was decided that a questionnaire should be distributed to parents.'

When this sentence is made active it's simpler to understand: 'We asked staff and governors for their views. Although not everyone agreed completely, we decided to send a questionnaire to parents.'

- The passive voice is often associated with governmental and legal speak because it avoids saying who is responsible for the action. It can be useful where the writer doesn't know whose opinion is being quoted, as in:

'It is believed that a similar situation has arisen in other universities across the UK.'

Americanisms

Many American words and expressions have passed into the language but being a UK university we naturally use UK spellings. So use 'capitalisation' not 'capitalization' and 'organisation' not 'organization' unless this is the spelling of an official title such as the World Health Organization.

Apostrophes

The apostrophe is used:

when you are indicating that something belongs to or is a part of something else as in 'The university's policy is for all students to have the opportunity to undertake a work placement by 2015.' (singular) or 'The standard of the students' coursework was particularly high.' (plural)

or when you are referring to the letter/s that have been omitted: 'we'll' instead of 'we will'

The apostrophe should never be used for plurals, so it's 'CDs' not 'CD's', and '1980s' not '1980's'.

The exception: its and it's

'Its' denotes possession but has no apostrophe as in 'At Goldsmiths, anthropology is contemporary in its outlook.'

You only need an apostrophe when using 'it's' as an abbreviated form of 'it is' or 'it has' as in 'It's the only university in the country to introduce this course.'

See also abbreviations

Bullet points

When introducing a bulleted list with a sentence use a colon to introduce the items. If the bulleted items are a continuation of the sentence don't capitalise the first letter as in the following example:

The materials you will use within the workshop include:

- metal
- wood
- plastic
- cardboard

If the bulleted items are sentences in their own right, start each one with a capital letter as in the following example:

Why study anthropology at Goldsmiths?

- You can choose from four honours programmes
- You get the chance to work on placement to apply your knowledge in the real world
- You can debate your ideas with academics who are experts in the field
- You can be part of an exciting multi-disciplinary department

Avoid punctuation at the end of bullet points as it can look odd online.

Capitalisation

- Capitals slow down the reader. So avoid using lengthy blocks of capitals or capitals on every word within a title or sub heading - apart from at the start of the sentence or when denoting a proper noun. For example: 'Life after Goldsmiths: meet our graduates'

- When referring to departments within prose, use capitals when the name is listed in full or when you are referring to a specific department, for example:

'Goldsmiths' Department of Media and Communications is one of the leading departments in the country.'

'Academics from Sociology have a wide range of interests, making the Department one of the best in the UK.'

But not when you're referring to the subject(s) more generally:

'From the Leveson Inquiry to the future of the BBC, when it comes to media and communications you'll explore everything that's relevant now.'

- Course names should also be written in lower case, unless they are a proper noun:

'At Goldsmiths you can study degree courses in a range of subjects from media and communications to computing, sociology, and English literature.'

- The names of course units should be written in upper case to distinguish them within a sentence.

13.2 – General guidelines

Clichés, jargon and made-up words

Avoid using the following overused words and expressions which are likely to annoy your reader. As an organisation we follow the guidelines set out by the Plain English Campaign.

- At the end of the day
- Benchmark
- Bottom line
- Cascade
- Commence
- Cutting-edge
- Deliver
- Deliverables
- Dialogue
- Facilitate
- Going forward
- Hands-on
- Leading-edge
- Outcomes
- State-of-the-art
- Synergy
- Uniqueness
- Utilise

If you have introduced new words to describe schemes or ways of working internally never use them externally to avoid misunderstanding. If a new word is part of a course or research title and the audience would be unfamiliar with it please supply a brief explanation or definition.

Collective nouns

Collective nouns are singular nouns that refer to more than one person. So if the team is being thought of as a group of separate individuals then the plural is used: ‘The team are about to hear from the manager.’ But if they are being thought of as one unified group you would write: ‘The team is about to hear from the manager.’

The important thing is to be consistent, as in: ‘The senior management team is overseeing the strategic planning process. It is meeting this month.’

Common misuses

Conjunctions and prepositions

Although many people were taught not to start a sentence with a conjunction - eg 'and', 'but' or 'because' - this is a rule that is commonly broken. Because sometimes it just works.

Some people think using prepositions (joining words such as 'onto' 'for' 'between' or 'with') at the end of a sentence is grammatically ugly, as in: 'These are the lists you asked for'. But sometimes the alternative can sound a bit pompous: 'These are the lists for which you asked'

Our house style is to ignore both of these rules and to use your own judgment.

Disinterested

Although 'disinterested' is often used to mean bored, it actually means impartial. So use 'uninterested' if you mean bored.

Fewer than, less than

Use 'fewer' with numbers of individual items or people as in 'fewer than seven sailors', 'fewer than fifty newspapers'.

Use 'less than' with measured quantities or proportions as in 'less than £400', 'less than 2kg of flour', 'less than a third'

Great Britain or UK

Great Britain is made up of England, Scotland and Wales. The United Kingdom (UK) is made up of Great Britain and Northern Ireland.

May or might

'May' and 'might' are not always interchangeable. If in doubt, try 'may' first. 'I might be wrong, but I think it will rain later' should be 'I may be wrong, but I think it will rain later'.

That or which

'Which' informs, 'that' defines. 'This is the house that Jack built.' But 'This house, which Jack built, is now falling down.' A useful way to remember the difference is to note that 'which' is often used in a clause with commas round it.

Every day or everyday

Use two words when an adverb, as in 'it happens every day', but only one word when it's being used as an adjective, as in 'an everyday occurrence'.

Geographical references

Always use lower case and hyphenate regional areas, for example: 'south-east', 'north-western'. Only use capitals when they form part of a recognised geographical or political region, for example: the 'West Midlands', 'South-East Asia'. The only exception is when referring to our own location. In this case use 'South-East London' as we want to elevate the status of our location and make it distinctive in headings and longer form prose.

Government

Goldsmiths' style is to use 'government' and 'coalition' in lower case. Use capitals only when referring to political parties or movements. For example: 'He had voted Labour in the past but he was now more liberal in his views.'

When referring to government agencies or departments use capitals, as in 'According to the Department for Work and Pensions, graduate employment is...' If the department is known by a commonly used acronym spell the name out in full on the first writing with the acronym in brackets and use the acronym each time thereafter: 'The Department for Education and Skills (DfES) was abolished in 2007.'

13.2 – General guidelines

Idioms

Avoid using expressions that international audiences could be unfamiliar with, such as ‘this is currently on the cards’, ‘the best of both worlds’ or ‘FAQs’.

Italics

As with capitals use italics sparingly. Use them to highlight the names of books, films, plays, newspapers, periodicals or other external publications. But always follow the format of the newspaper or publication when capitalising the title and check whether the organisation uses ‘the’ in their name and whether they capitalise it.

Line and sentence spacing

Use single line spacing unless you are highlighting a new content section and only leave one space after full stops and commas.

Noun or verb

The following nouns and verbs are sometimes confused so double check in the dictionary if you are unsure. In these examples the noun comes first:

- Practice/practise
- Affect/effect
- Impact (should only be used as a noun)
- Invitation/invite

Numbers and figures

Never start a sentence with a figure; write the number in words instead.

Spell out numbers one to nine in words.

Use digits for 10 upwards.

Use commas to separate numbers that are made up of four or more figures: £1,000; 1,600 staff.

One word or two

Our house style is to write the following examples as one word:

- Email
- Interdisciplinary
- Multimedia
- Online
- Postcolonial
- Postgraduate (never PG apart from when writing for social media platforms)
- Postmodern
- Undergraduate (never UG apart from when writing for social media platforms)
- Website

Percentages

Use the percentage symbol (%) rather than the words ‘per cent’.

Personal pronouns

Never use ‘one’ as a personal pronoun. Use the personal pronouns ‘you’ and ‘we’ when writing for the student audience as it creates less distance between the writer and the reader. For example: ‘We have cafés, a gym, and a busy Students’ Union to keep you as active as you want to be.’

Punctuation

Brackets

Round brackets should be used for asides, explanations or translations within sentences as in the following: ‘I’ve included the list of interviewees (of which there are many).’

When the entire sentence is enclosed within the brackets put the full stop inside, as in the following: (Today the word ‘sick’ is used as slang to mean ‘great’ but in the past it simply meant ‘to be ill’.)

Exclamation marks

As a general rule avoid using exclamation marks. They often make the writer look unnecessarily excited about a sentence that might not be that exciting. If an exclamation mark must be used, never use more than one.

Apostrophes

See separate section.

Colons

Use a colon to introduce a list or a quote, or to draw the reader’s attention to something:

Sarah Smith said: “The Students’ Union plays a key role in improving student life on campus by offering a wide range of services that cater to the diverse needs and interests of our students”.

‘The bag is available in three colours: green, blue and black.’

Semi-colons

Use a semi-colon to link two separate ideas within the same sentence or when writing a list containing many items:

‘Students come to Goldsmiths for many reasons: the quality of the teaching; the facilities on offer; the range of clubs and societies; the location.’

‘The team was shattered; they had given their all.’

Full stops

Don’t use a full stop if a sentence ends with a web or email address: ‘You can find out more at www.gold.ac.uk’

Don’t use a full stop at the end of a title or sub heading unless the sentence from which it’s made includes punctuation, as in: ‘Just arrived? Five welcome events.’

13.2 – General guidelines

Hyphens

Use a hyphen (-) to express ranges in time (eg 2-4pm) and for fractions and prefixes, to avoid confusion, and to create adjectives:

- ‘Two-thirds’
- ‘Anti-establishment’
- ‘Re-emerge’
- ‘A little-used car and a little used-car’
- ‘19th-century American literature’

Dashes

Use the en dash (–) as a parenthetical dash, or to create a sense of urgency:

‘If you are writing a sentence – such as this one – you can add in extra thoughts or information by using the dash in this way.’

‘Leave your details here – and be the first to find out about our new courses.’

The em dash (—) is rarely used today, so our house style is to avoid it.

Quoted speech

Use full quote marks when introducing a full quote and single quote marks when referring to a quote within a quote:

“The crowd here is really international and I think it’s especially important in anthropology that you get to meet a global mix so you can get a range of perspectives.”

“The department’s research outputs were classified as ‘internationally excellent’ in the Research Excellence Framework (REF).”

Spelling checklist

There are many words that are commonly misspelled so we’ve included some examples with the correct spelling for reference below:

- accommodation
- assessment
- benefited/benefiting
- enrol/enrolling/enrolment
- focused, focusing

Unnecessary words

Using the word ‘both’ in a sentence that contains ‘and’ is unnecessary as you will see from the following:

‘Goldsmiths offers programmes in both the arts and the social sciences’

works just as well as

‘Goldsmiths offers programmes in the arts and the social sciences’

The same can be said about the words ‘different’, ‘same’ ‘key’ and ‘very’. If in doubt, take it out.

13.0

Writing for Goldsmiths

-
- 13.1 Editorial style guide
gold.ac.uk/staff-students/info/comms-guides/
 - 13.2 Writing for the web
gold.ac.uk/staff-students/info/comms-guides/writing-for-the-web/
-

These elements of the Goldsmiths' brand are available online. See the links for each above.

14.0

Coat of arms

14.0	Coat of arms	14.1	Use by the Student Union	14.2	Asset management by the SU
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The Goldsmiths coat of arms is an official asset that is used by Goldsmiths, University of London in ceremonial contexts and for formal academic communications. It is, for example, used on academic transcript paper and to dress the venue at graduation ceremonies.

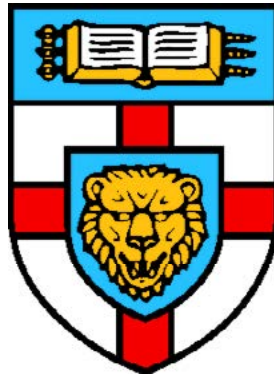
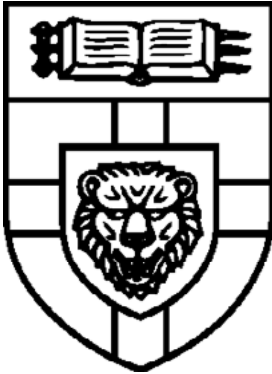
It is trademarked for use in the following categories:

14.0 – Asset management

A suite of master assets for the coat of arms is held by the in-house design team, who are responsible for their dissemination and for monitoring their correct use.

Each proposed usage should be sent to the in-house design team to be sanctioned, and signed off by them before it goes into production.

A record of the sign-off should be retained.



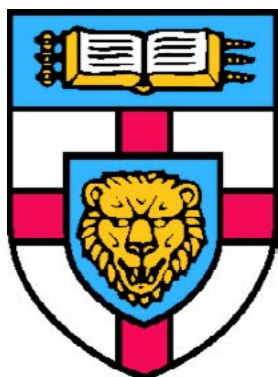
Pantone references

Blue:
Pantone 2925 C

Red:
Pantone 1797 C

Yellow:
Pantone 123C

Black:
100%



CMYK values

Cyan:

C: 80%

M: 29%

Y: 0%

K: 0%

Yellow:

C: 0%

M: 22%

Y: 90%

K: 0%

Magenta:

C: 0%

M: 91%

Y: 61%

K: 5%

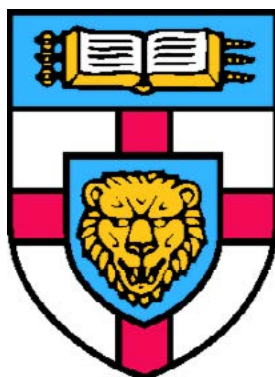
K:

C: 0%

M: 0%

Y: 0%

K: 100%



RGB values

Blue:

R: 0

G: 146

B: 210

Yellow:

R: 255

G: 200

B: 51

Red:

R: 226

G: 58

B: 80

Black:

R: 35

G: 31

B: 32

14.1 – Use by the Student Union

Merchandise

In keeping with this ceremonial use of the coat of arms, the coat of arms is used to brand merchandise that is for sale in the Student Union shop.¹

Student clubs

Student clubs are, theoretically, completely independent of the College, and for this reason many of them devise unique logos. However, teams such as tennis, football, debating, chess, cricket, that represent the College in competitive matches against other teams may use the Goldsmiths coat of arms on their kit and a social media avatars.

14.2 – Asset management by the SU

A suite of master assets for the coat of arms is held by the Student Union. The appropriate use of the coat of arms should be managed by the SU in line with the Memorandum of Agreement with Goldsmiths, UoL.

Each proposed usage should be sent to the relevant member of the SU management team and signed off before going into production.

A record of the sign-off should be retained.

These assets should be made available to only those student clubs that represent the College at competitive events.

¹ "The terms for use of Goldsmiths, UoL assets by the Student Union are laid out in the Memorandum of Understanding, 2019. All of the Union's communications and publications must be clear that they come from, and are on behalf of, the Union. Save for certain trading activities, the Union will not use the College's name or any of the College's protected logos unless permission is granted by a member of the College's Senior Management Team or or his/her delegated representative.

The Union will be permitted to use Goldsmiths College's logo, crest, and name on items of merchandise, provided these items are sold by the Union only, lawful, inoffensive and safe. The College will consider whether an offence is serious and/or widespread, if it receives a complaint to this effect."

The Memorandum of Understanding between the Student Union and Goldsmiths, University of London, 2019. This document is owned by the X team and can be reviewed on application.

15.0

Contact us

17.0 Contact us

If you have any questions about the brand
or would like advice, please get in touch:
communications@gold.ac.uk

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New Cross
London
SE14 6NW

tel 020 7919 7171
www.gold.ac.uk