



Brand Guidelines

April 2025

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Our Proposition

As a purpose-driven University, we are globally connected, collaborative and pioneering. Our strength comes from a rich heritage of innovation, expertise, and ambition. Our institutional DNA is rooted in fearlessly pushing boundaries, challenging convention, and forging partnerships with others who share our ideals. We are student-centred, research-focused and sustainable. Our global presence provides a unique opportunity to deliver world-changing impact.

Our Proposition

Our values-led strategy, **Shaping Tomorrow Together**, articulates the values and behaviours that make us who we are and underpin all that we do.

We will **build flourishing communities** that are inspired, connected, collaborative and valued.

We will **excel in research and enterprise**, addressing crucial world issues through interdisciplinary working and collaborative partnerships with industry and business.

We will build on our legacy of **pioneering education** to push boundaries, widen access and innovate tirelessly as we continue to offer a distinctive student-focused global learning experience.

We will be a **globally connected University**, bringing together the collective passion and expertise of our growing international communities and connections to engage, collaborate and partner on the critical issues that impact on the world.

Our Values

Inspire

We inspire curiosity to learn and find solutions that transform lives.

Collaborate

We collaborate in partnership to shape the future whilst taking responsibility for our own actions.

Belong

We belong to a diverse, inclusive and international community working together across boundaries and cultures.

Celebrate

We celebrate excellence and take pride in the achievements of our students, staff, alumni and partners.

Our Tone of Voice

Our values guide what we say; our tone of voice guides how we say it.

Whilst our values are the heart-beat of Heriot-Watt, our tone of voice is what brings them to life. It's our distinct and authentic way of sharing our messages that exemplifies both our values and our personality, connecting us with our different audiences across the world.

Our tone of voice is defined by our four Tonal Principles:

- **Inclusive**
- **Engaging**
- **Intelligent**
- **Inspiring**

Our messaging will be tailored to meet the needs of our multiple global stakeholders, focusing on what is most of relevance to our diverse and varied audiences within a framework that is uniquely Heriot-Watt. It will evolve and develop as we continue to collaborate globally on **Shaping Tomorrow Together**.

Inclusive

We're open, welcoming, and we celebrate difference. We share stories and ideas that reflect our globally connected communities and the uniqueness of the people, places and passions that make us who we are.

Engaging

We're interested and interesting. We convene, curate and converse. Ours is a two-way conversation that sparks debate, engagement and action.

Intelligent

We're pioneering and collaborative and work hard to make our knowledge accessible and relevant. We are confident and credible and avoid over complicated terminology that may alienate our audiences.

Inspiring

We use rich and compelling language to share our ideas and aspirations. We build emotional and intellectual connections that support, inspire and motivate success in all that we do.

Primary Logo

Made up of two distinct elements - the shield and the wordmark - our logo is the visual heart of HWU and is unique to us and what we represent.

It's crucial we use it correctly and consistently across all communication channels. It should only ever be produced from the master artwork and applied in accordance with these guidelines to ensure a uniformed and congruent application.



Logo States

Our primary logo has three states:

1. Colour
2. Black
3. Reversed out to white



1



2

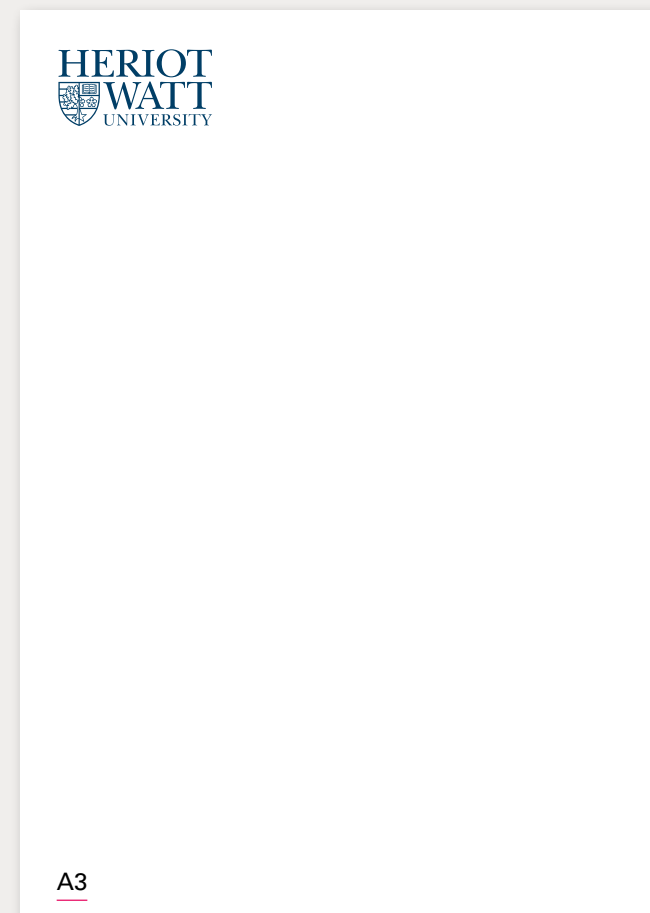
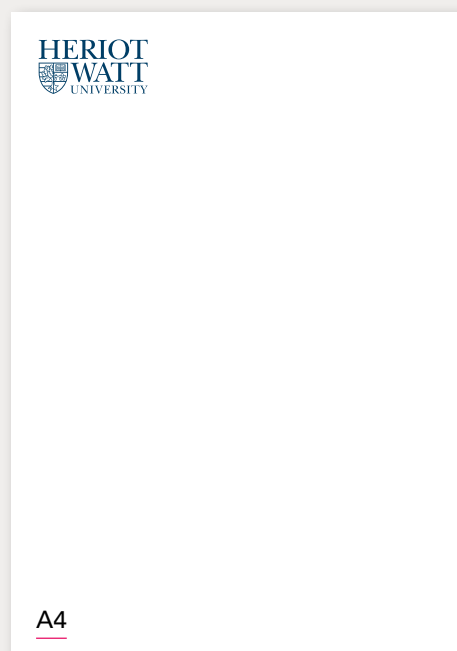
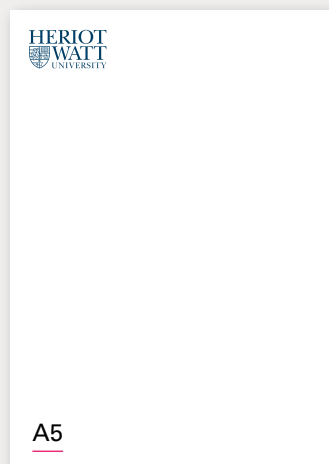


3

Logo Sizes

The logo's standard size, at A4, is 50mm wide. For larger or smaller applications the logo should be scaled proportionately down to a minimum width of 25mm.

However, there will be exceptions to this, for instance on wayfinding, external building signage and online digital advertising.



Exclusion Zones

To help ensure that our logo makes the most impact, this example shows the minimum clear space to allow around the marque.

You must ensure that whenever the logo appears, nothing else encroaches into the area, which is the equivalent to the height and width of the 'H' applied all the way around, and works proportionately relating to the size of the logo being used.



Logo Positioning

The primary position for the logo is the top left-hand corner. However, in certain circumstances we understand that this might not be possible, so there is flexibility to position the logo as shown.



Edinburgh Business School Primary Logo

Made up of three distinct elements - the shield, the HWU wordmark and Edinburgh Business School wordmark.

Edinburgh Business School wordmark is set in Univers 55 Roman.

It's crucial we use it correctly and consistently across all communication channels. It should only ever be produced from the master artwork and applied in accordance with these guidelines to ensure a uniformed and congruent application.

Logo States

Our primary logo has three states:

1. Colour
2. Black
3. Reversed out to white



1



2



3

Our Mission & Vision

Spirit

We are **EBS**.

Focus

Together, we make a **difference**.

Mission

To be a global leader in **accessible** and **practice-oriented** business education and research.

Vision

To be a business school that **transforms lives and organisations** for the betterment of societies globally.

Our Goals

Research

Undertaking excellent and impactful research that transforms practice and shapes the future of society.

Education

Developing learners for practice through our transformative education enabled by our global connectivity and the reach of our online offering.

Partnerships

Collaboratively shaping social and economic futures globally through our campuses and network of partners.

People

Developing the talent of our staff and alumni to improve lives, organisations and society globally.

Our Commitments

At Edinburgh Business School, our mission is to be a global leader in high-quality, accessible, practice-oriented business education and research. Our vision is to transform lives and organisations for the betterment of societies globally. We will realise our mission and vision through our core commitments:

- **We will improve the world through our excellent research and education.**
- **We believe nothing is more important than translating knowledge into practice.**
- **We connect across disciplines to address society's pressing challenges.**
- **We develop innovative solutions through the power of our inclusive community and partnerships.**
- **We provide transformative, life-long skills and outcomes for our students and alumni.**
- **We empower students other institutions cannot reach through our online education.**
- **We inspire our people to be the very best in their fields.**
- **We are destination of choice for academic talent because of our fairness and inclusivity.**

Our Stakeholders

At Edinburgh Business School, we are committed to delivering excellence through relevance to a wide variety of stakeholders. We carry out our commitments by:

- Providing our **students who are preparing for work** with an accessible, practice-based education that yields lifelong transformational benefits.
- Leveraging our international campus network, global integration, and innovative programme design to achieve maximum impact for **students progressing in work**.
- Empowering our **researchers** to work across disciplines and change the world at the intersection of vision and action.
- Nurturing our **faculty** and **staff** with opportunities, resources, and valuable industry connections.
- Collaborating with public, private, and third-sector **partners** to address society's pressing challenges.
- Inspiring our **peers** through our inclusive community, our groundbreaking research, our worldwide impact, and our relentless pursuit of excellence.

Design Examples



Pop-up Banner



Front Cover/Poster



Postcard

The Watt Club

Our shield with 'The Watt Club' text underneath is reserved for our Alumni members, e.g. Emails to Watt Club members only or private Watt Club events. When using this asset, please use our Global logo, so we do not repeat 'The Watt Club'.

Our shield without the text underneath should be used in conjunction without Heriot-Watt and The Watt Club lock-up logo.



The Watt Club

Shield States

Our primary logo has two states:

1. With text
2. Without text

Lock-ups

Made up of three distinct elements - the shield, the HWU wordmark and the lock-up descriptor.

The lock-up descriptor is set in Univers 55 Roman.

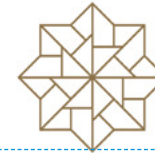
It's crucial we use them correctly and consistently across all communication channels. They should only ever be produced from the master artwork and applied in accordance with these guidelines to ensure a uniformed and congruent application.

Any requests for new lock-ups must be approved by the Marketing Team.



Partner Logos

When the university logo is used with partner brands, the preferred placement is on the same baseline as the primary brand or other third-party logos. The word 'university' should sit on the baseline in all circumstances, including when placing sub-brand logos.



THE NATIONAL
ROBOTARIUM
PEOPLE CENTRED :: INTELLIGENCE DRIVEN



THE UNIVERSITY
of EDINBURGH



**British
Geological Survey**
NATURAL ENVIRONMENT RESEARCH CO

Global Logo

The global logo incorporates the University's location names with the corporate University logo. Application, positioning, sizing and states should be consistent with the Primary logo. The Global Logo had been designed to be used for Corporate and International promotional activities. Guidance on the use of the Global Logo is available via the Marketing Team.



Secondary Logo: **Location Specific**

These versions of the logo are location specific and application, positioning, sizing and states should be consistent with the Primary Logo.

These logos are to be used for campus specific events and online where the content is specific to that location only.



Secondary Logo: **Landscape**

The Landscape versions of the logo are primarily to be used online and in some specific signage and advertising projects. Application, positioning and states should be consistent with the Primary logo.

These logos are to be used for campus specific events and online where the content is specific to that location only.

Minimum size for the landscape version is 30mm.



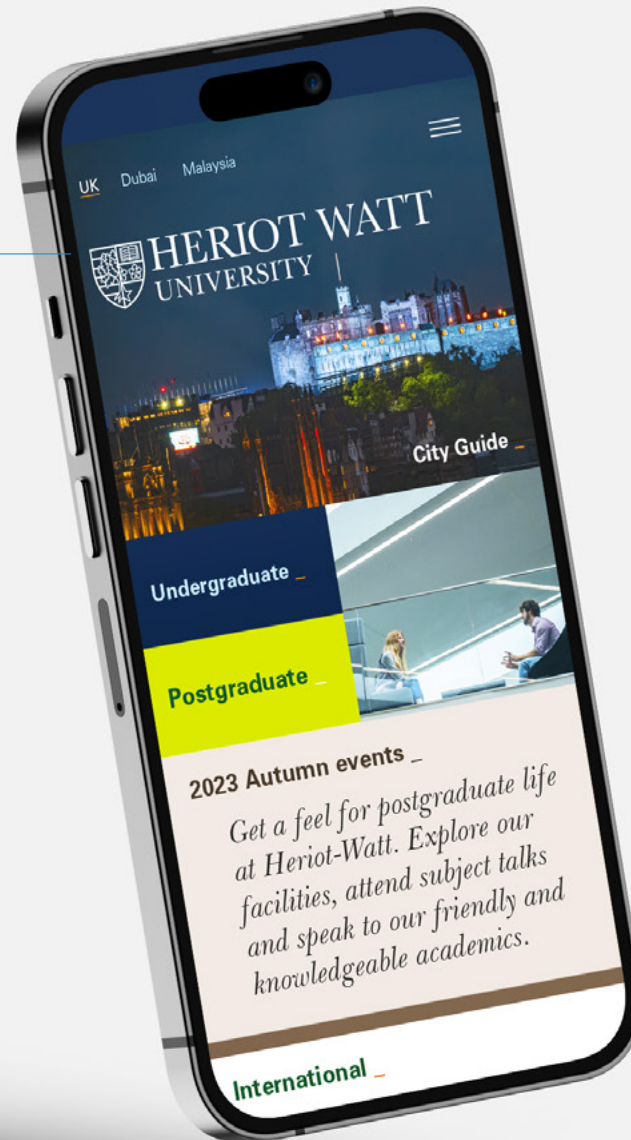
Secondary Logo: Landscape

These logos are to be used for campus specific events and online where the content is specific to that location only. Marketing collateral including banners and signage for Open Days would be a good example of appropriate usage of the Secondary Logos.



Secondary Logo: Landscape

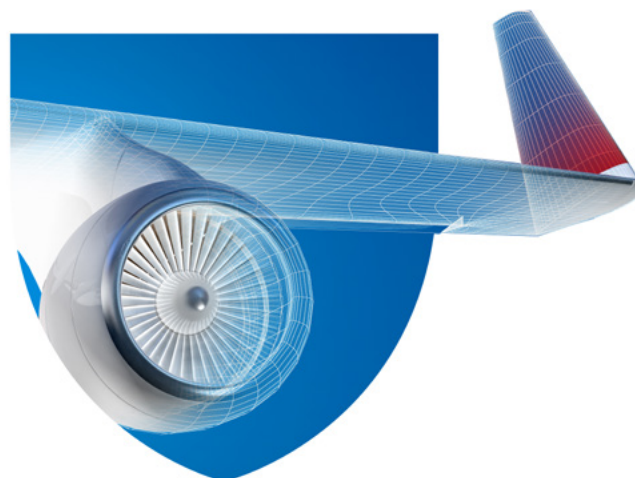
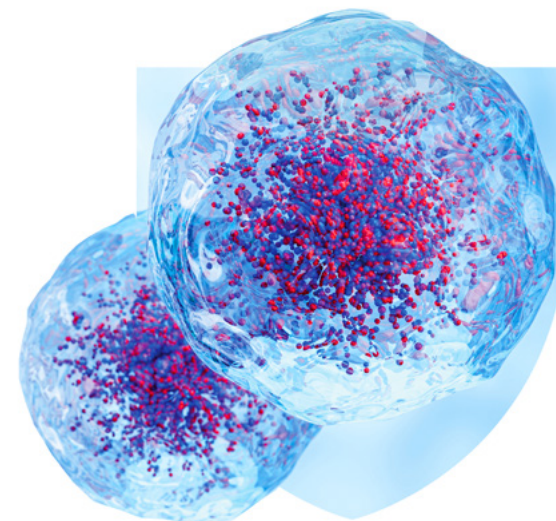
Landscape logo used on the mobile version of the website



Agile Shield

To ensure that our brand remains flexible and relevant the shield can take on a wide range of visual forms to reflect the dynamism and breadth of our global activities.

It also allows specific areas of the University to have a unique visual presence whilst remaining very much part of the overarching corporate brand.



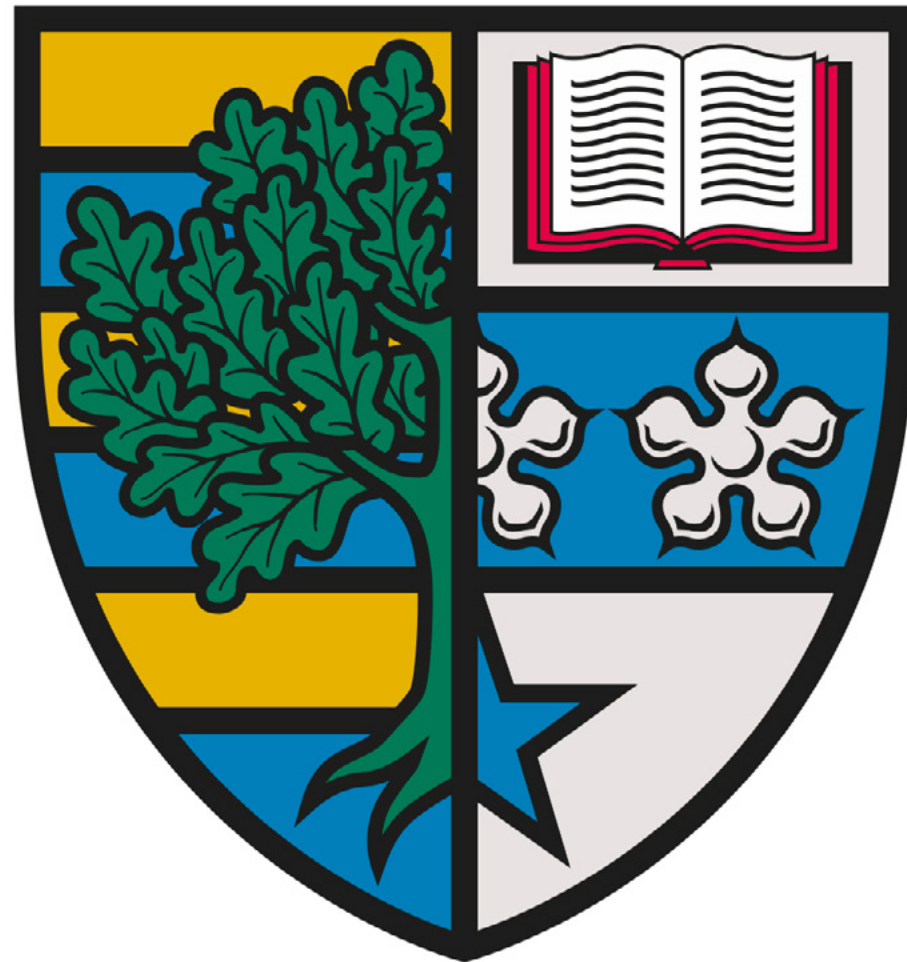
University Coat of Arms

History of the Coat of Arms

Heriot-Watt University was granted its Arms by the Lord Lyon in 1966. The design combines elements of the Arms of Watt and Heriot which have been part of our brand since Heriot-Watt College was formed in 1885. The Arms were featured on Heriot-Watt College medals awarded to outstanding students as early as 1889. Elements of the heraldic design still decorate the pillars on the University's old building in Chambers Street, now part of the Edinburgh Sherriff Court. Lord Lyon, the government official responsible for all heraldic business in Scotland, granted a version of the Heriot-Watt University Arms to the College in 1958.

The current version dates from 1966, when Heriot-Watt gained its University status by Royal Charter. The shield is made up of two halves. The right half (the left side, to the viewer) is made up of six bars alternating in gold and blue, derived from the coat-of-arms matriculated in England by James Watt's son, with superimposed on this a green tree, which is included in the heraldic design for the Arms of Watt and Watson in Scotland. The left half is derived from half of the Heriot coat-of arms, as used by Heriot's School. In this section, the design includes a central blue bar with one and one-half cinquefoils in silver. Above and below this are silver bars; the lower has half of the five-pointed star of the Heriot shield in blue, and the upper has an open book to indicate the educational status of the owner. The colours used in the Arms are also echoed in the unique Heriot-Watt University tartan.

The official University Coat of Arms should only be used by the Principal's Office and on official materials relating to graduation. There will be some limited circumstances in which use of the Coat of Arms could be beneficial to the University. Requests to use the Coat of Arms must be approved in advance by the Global Marketing Director.



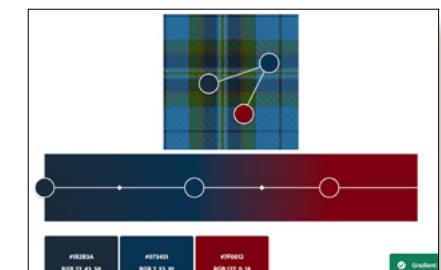
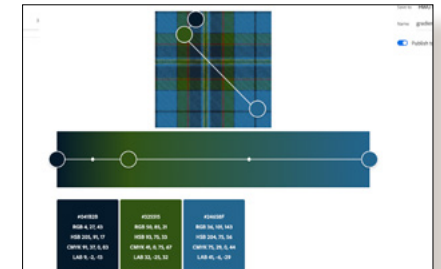
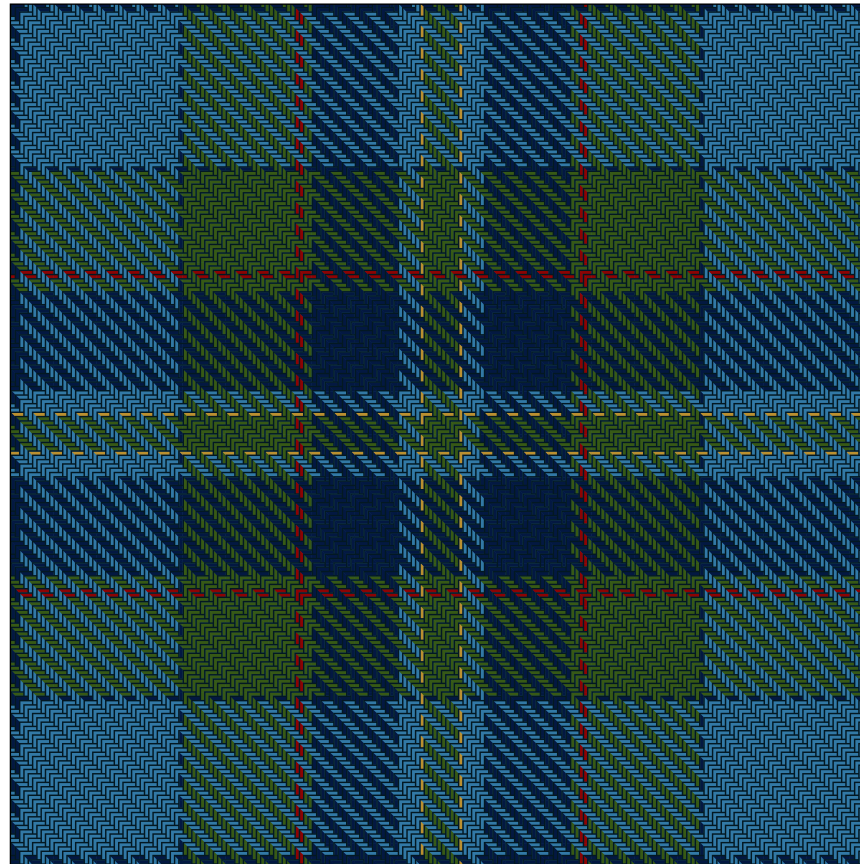
Colour Palette

Colour is a key element of our identity. Heriot Blue, Castle Stone and White are the dominant primary colours, see page 24. They help ensure our materials are instantly recognisable as being specific to HWU. The primary colours are supported by a secondary palette see page 26.



Colour reference

We used the tartan from the HWU archive as a reference point for developing the new colour palette. The use of the tartan will be reserved for overarching corporate campaigns which could include use of the grid structure as a visual anchor to our global connectivity, utilising the threads to link points across the globe to reinforce global connections and our Scottish roots. Tartan should not be used as a design device without the express consent of the Global Marketing Director.



Colour Palette

Colour is a key element of our identity. Heriot Blue, Castle Stone and White are the dominant primary colours, see page 24. They help ensure our materials are instantly recognisable as being specific to HWU. The primary colours are supported by a secondary palette see page 26.

Each colour also has a dark, bright and shade version. This ensures that there is always a DDA compliant colour that can be used, and to provide flexibility and differentiation across our marketing channels.

Heriot Blue

Holyrood Green

Orkney Sand

Highlands Orchil

Rose Pink

Castle Stone

Heriot Blue

#004067
RGB: 0-64-103
CMYK: 100-40-0-60

Heriot Blue Bright

#009FE1
RGB: 0-159-225
CMYK: 100-10-0-0

Heriot Blue Dark

#001B40
RGB: 0-27-64
CMYK: 100-60-0-80

White

#FFFFFF
RGB: 255-255-255
CMYK: 0-0-0-0

Castle Stone

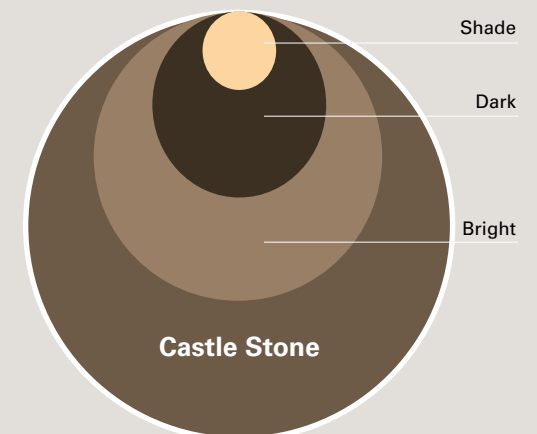
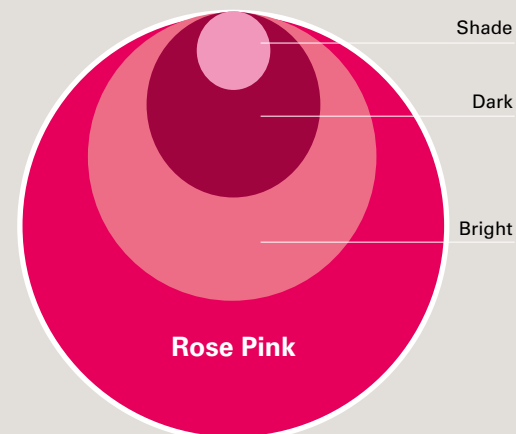
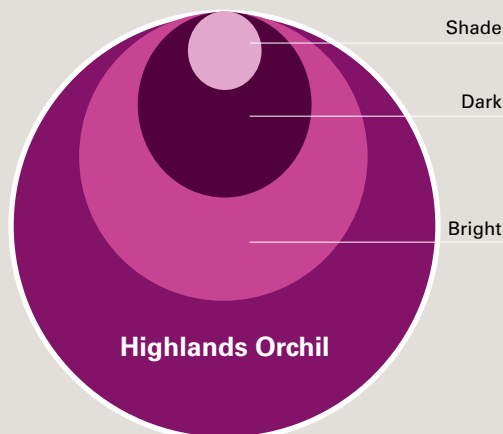
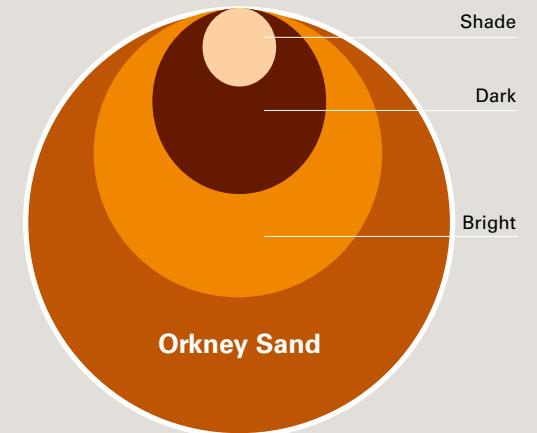
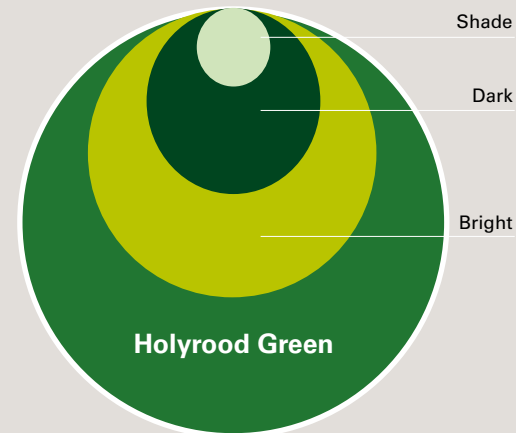
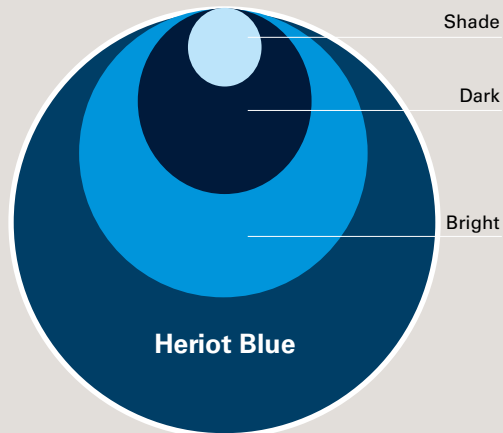
#665544
RGB: 102-85-68
CMYK: 0-25-40-70

Heriot Blue Shade

#BBE0F8
RGB: 187-224-248
CMYK: 30-0-0-0

Colour Palette

Each colour has a dark, bright and shade version. This ensures that there is always a DDA compliant colour that can be used, and to provide flexibility and differentiation across our marketing channels.



Secondary Colour Palette

The secondary colour palette is made up of five colours: Castle Stone, Holyrood Green, Orkney Sand, Rose Pink and Highlands Orchil.

Each of the five colours has a corresponding Dark Bright and Shade version which gives the secondary palette a more nuanced feel and adds some visual texture.

The Shade version is for very limited use, and should only be used alongside the Dark version of each colour range.

Castle Stone Dark



#3D3124
RGB: 61-49-36
CMYK: 0-25-40-90

Castle Stone



#665544
RGB: 102-85-68
CMYK: 0-25-40-70

Castle Stone Bright



#8A745D
RGB: 138-116-93
CMYK: 0-25-40-50

Castle Stone Shade



#F2CF9C
RGB: 242-207-156
CMYK: 0-20-42-0

Holyrood Green Dark



#124724
RGB: 18-71-39
CMYK: 100-28-100-60

Holyrood Green



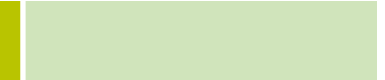
#4B7842
RGB: 75-120-66
CMYK: 85-28-100-17

Holyrood Green Bright



#B2C23F
RGB: 178-194-63
CMYK: 30-0-100-10

Holyrood Green Shade



#CCE1B8
RGB: 204-225-184
CMYK: 24-0-35-0

Orkney Sand Dark



#591500
RGB: 89-21-0
CMYK: 0-90-100-70

Orkney Sand



#A85822
RGB: 168-88-34
CMYK: 0-70-100-25

Orkney Sand Bright



#DE8A2E
RGB: 222-138-46
CMYK: 0-55-100-0

Orkney Sand Shade



#F0C99B
RGB: 240-201-155
CMYK: 0-23-41-0

Rose Pink Dark



#860041
RGB: 134-0-65
CMYK: 0-100-40-40

Rose Pink



#CB1862
RGB: 203-24-98
CMYK: 0-100-40-0

Rose Pink Bright



#D67186
RGB: 214-113-134
CMYK: 0-70-28-0

Rose Pink Shade



#DD93B5
RGB: 221-147-181
CMYK: 0-53-3-0

Highlands Orchil Dark



#400043
RGB: 64-0-67
CMYK: 44-100-0-65

Highlands Orchil



#6F176E
RGB: 111-23-110
CMYK: 40-100-0-25

Highlands Orchil Bright



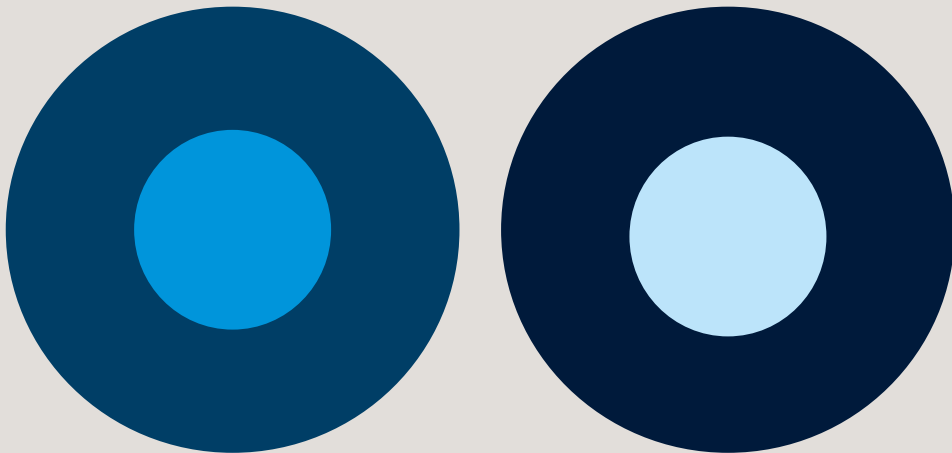
#AA4E99
RGB: 170-78-153
CMYK: 22-84-0-0

Highlands Orchil Shade



#CC9DC4
RGB: 204-157-196
CMYK: 10-44-0-0

Colour Emphasis

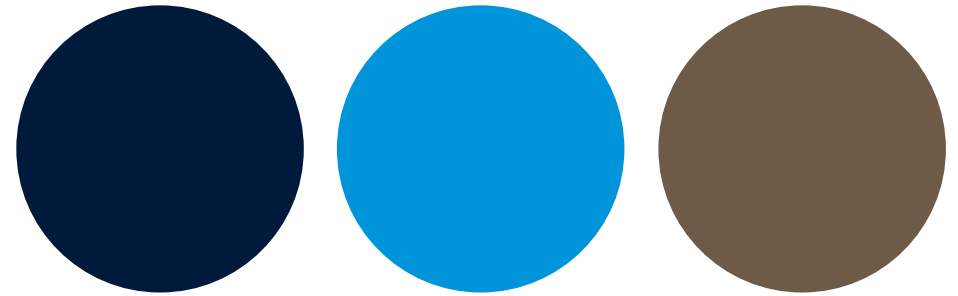


When the only colours being used are the Primary Colours, Heriot Blue and Heriot Blue Dark should be the most prominent with Heriot Blue Bright, Heriot Blue Shade and Castle Stone being used as supporting colours.

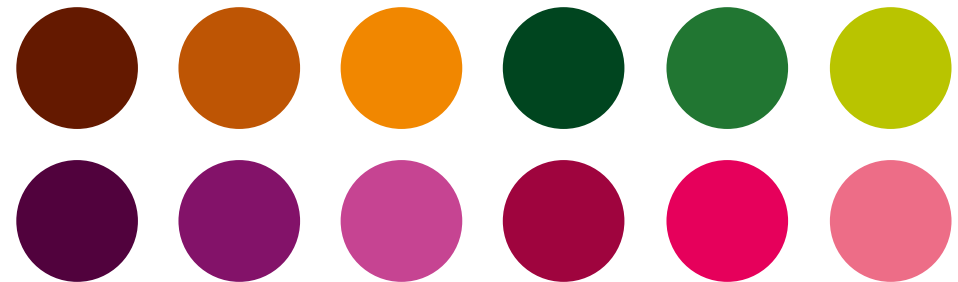
There should also be a good use of white space.



Plentiful of Heriot Blue Dark, Bright and Castle Stone



Healthy use of standard, dark and bright secondary colours



Very limited use of shade colours and always alongside the dark version of each colour



Colour Examples

Using the secondary colours in combination gives more flexibility especially when working on type-based projects. Here the bright colour is the background and dark colour is used for the main text and as an accent colour bar at the bottom of the banners.

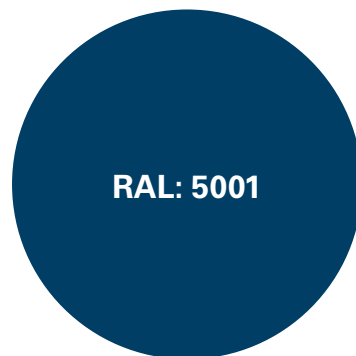


Colour Examples

In these examples the dark colour is used in the background and the bright colour is used as the accent colour bar on the side of the banners.



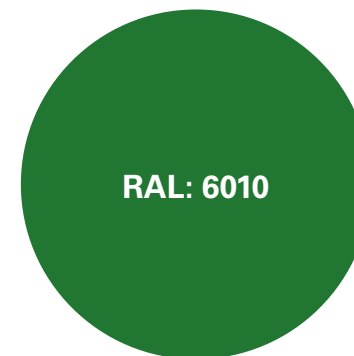
Colour Examples: RAL Colours



RAL: 5001



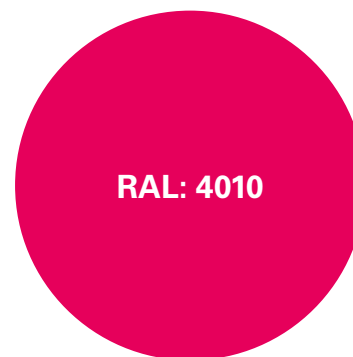
RAL: 2001



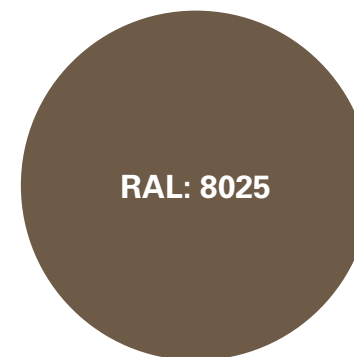
RAL: 6010



RAL: 4006



RAL: 4010



RAL: 8025

Primary Typeface

Our primary typeface is Univers LT Pro. Univers was designed by Adrian Frutiger in 1957. It has a comprehensive range of weights and widths, which ensures great flexibility. It's also extremely legible and works across all applications, from body copy to large exterior signage.

Univers LT Pro 45 Light

Univers LT Pro 55 Roman

Univers LT Pro 55 Oblique

Univers LT Pro 65 Bold

Univers LT Pro 75 Black

Univers LT Pro 55 Roman

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345678890 !@£\$%^&*()

Secondary Typeface

Our secondary typeface is Baskerville BT. Originally designed in the 18th Century it is a classic, serif font which is highly readable when set a small size but also an elegant and refined headline font.

Baskerville BT Roman

Baskerville BT Italic

Baskerville BT Bold

Baskerville BT Bold Italic

Baskerville BT Roman

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345678890 !@£\$%^ &*()

Replacement Typeface

If you don't have the primary or secondary typefaces installed on your system you can use the Arial family.

Arial Regular

Arial Italic

Arial Bold

Arial Regular

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345678890 !@£\$%^&*()

Colour and Type Examples

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs.

Colour can be both in contrast or complementary to the imagery.

Univers for headline copy and Baskerville for body copy.

Colour pull-out in heading and website address complements part of the dress design.



Indicative designs. These will be updated with actual imagery after the next phase of photoshoots.

Colour and Type Examples

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs.

Colour can be both in contrast or complementary to the imagery.

Univers for all copy with complementary colour selection for part of the headline.



Colour and Type Examples

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs.

Colour can be both in contrast or complementary to the imagery.

The HWU title would potentially only be used as a Masthead within the design of a Heriot-Watt magazine or newspaper.



Baskerville used as a pull-out quote and in Orkney Sand Bright in contrast to the blue imagery.



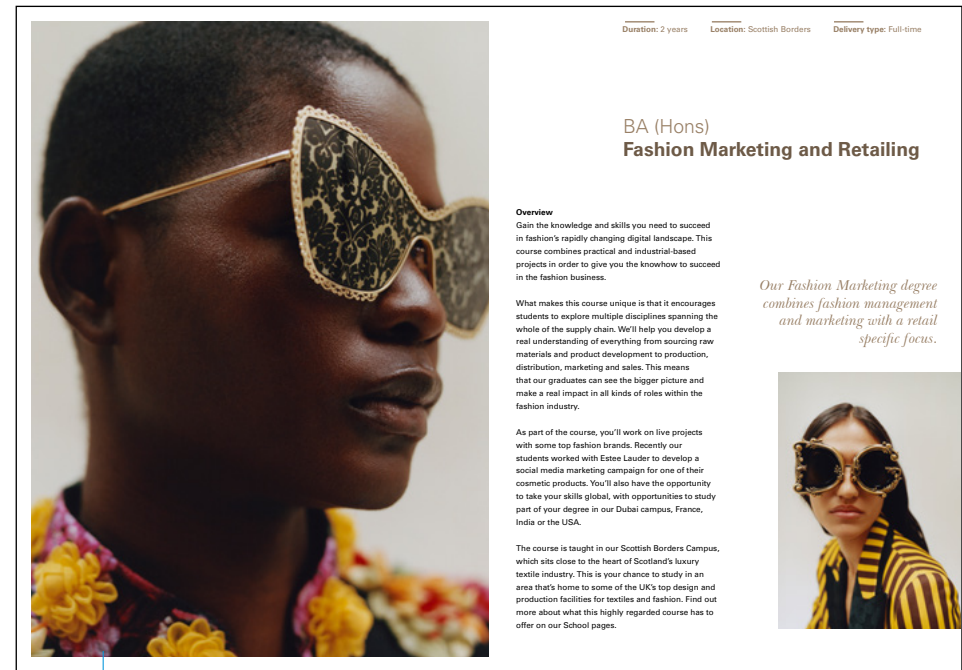
Baskerville in Heriot Blue Bright to complement the image.

Colour and Type examples



Univers for all copy with complementary colour selection for the part of the headline.

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs. Colour can be both in contrast or complementary to the imagery.



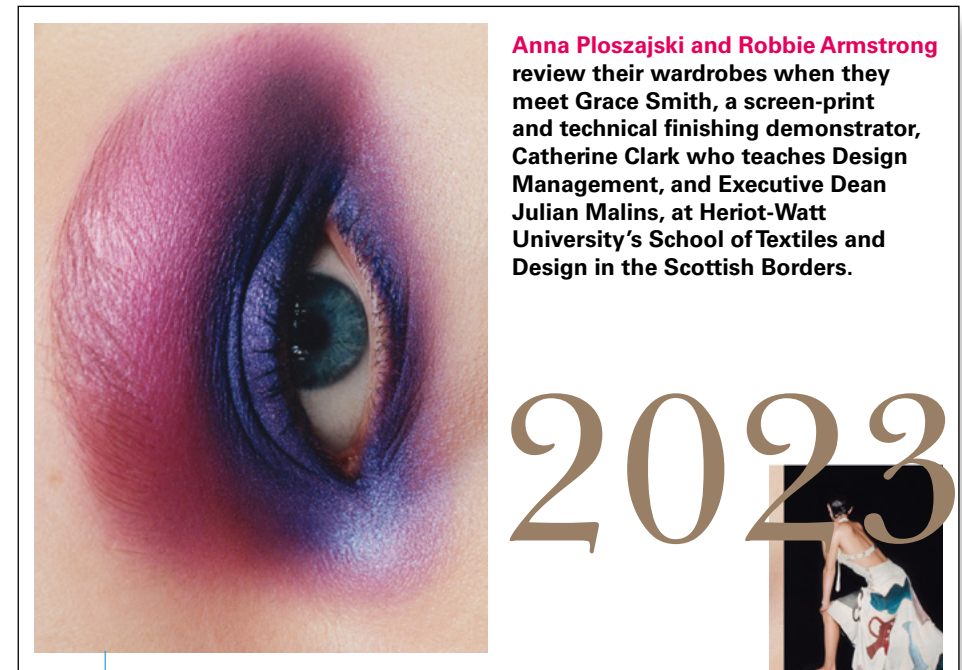
Univers for body copy and title with Baskerville for the pull-out. Complementary colour selection.

Colour and Type examples



Baskerville for the headline and Univers for the pull-out and body copy. Colour here is both a contrast and a complement.

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs. Colour can be both in contrast or complementary to the imagery.



Univers for the pull-out with Baskerville for the date. Two complementary colours used that also contrast with each other.

Colour and Type examples

Although Univers is the primary typeface, Baskerville can also be used as a main heading font in editorial designs. Colour can be both in contrast or complementary to the imagery.



1

Univers for both headline and body copy. Background in Heriot Blue Bright, foreground in Heriot Blue Dark and Open Day 06.10.23 and hw.ac.uk in Heriot Blue Shade.



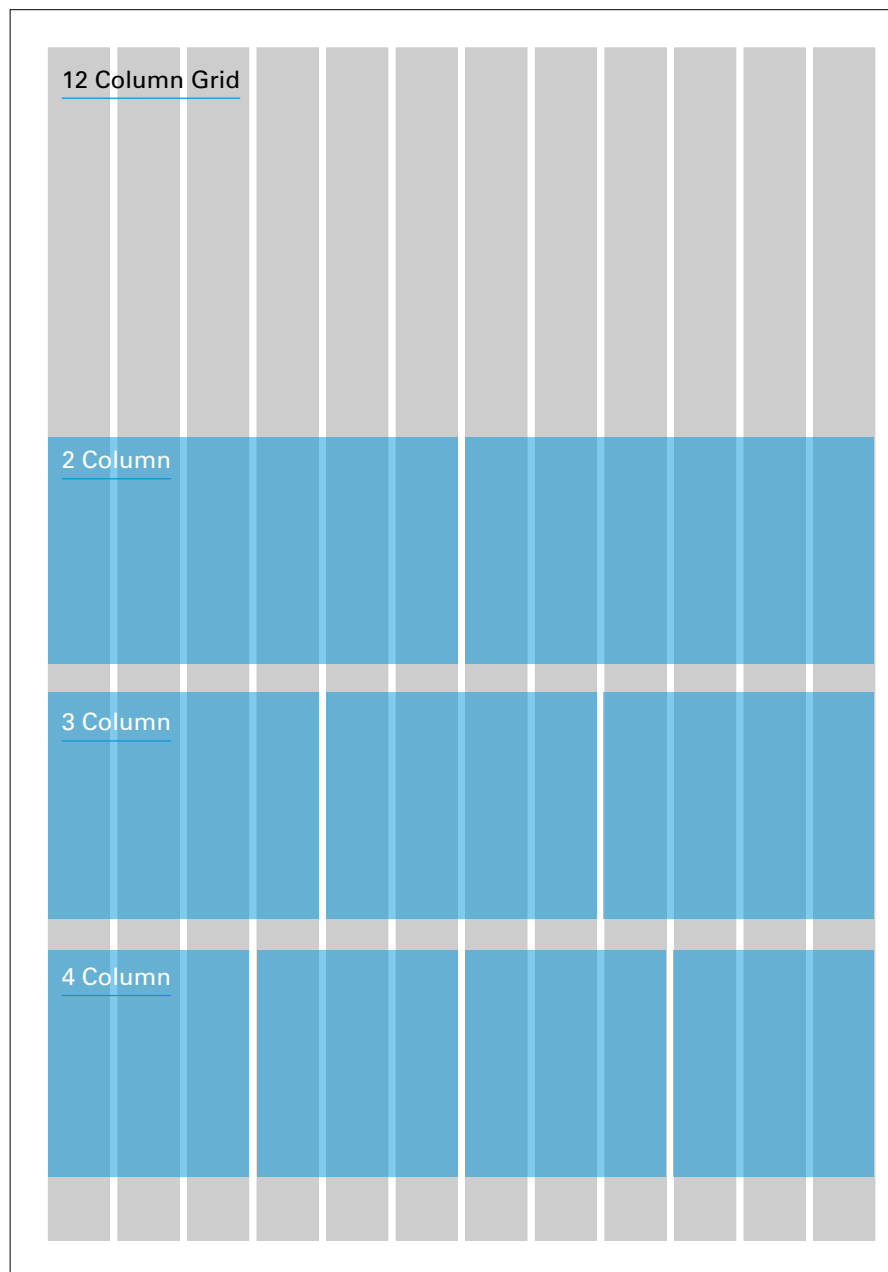
2

As example 1 but colour set in Highlands Orchil.

Grid Structure

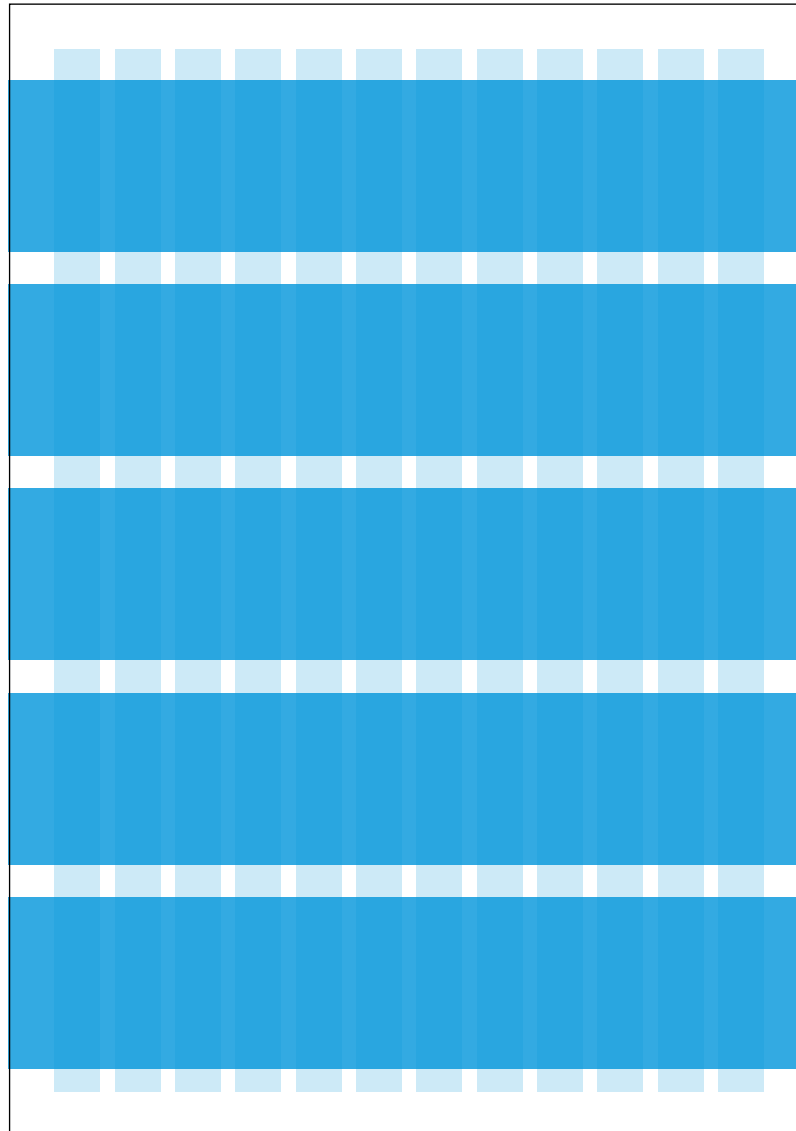
We recommend using a 12 column grid structure for any publications sized at prospectus dimensions or larger. This gives ultimate flexibility, allowing for symmetrical 2, 3 and 4 columns or a range of asymmetrical columns.

For anything smaller than A5 we would recommend a 6 column grid structure.



Standard cover design

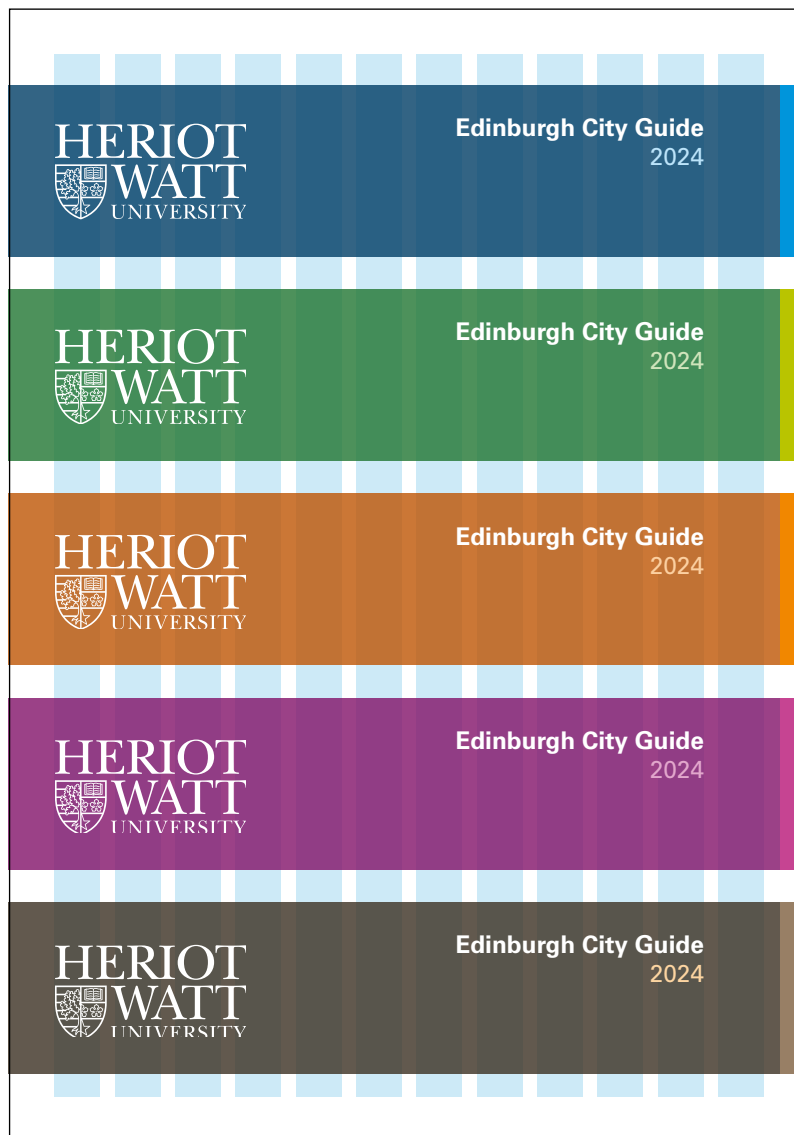
For standard covers we've developed a flexible bar structure to allow for multiple positions on the page.



Standard cover design

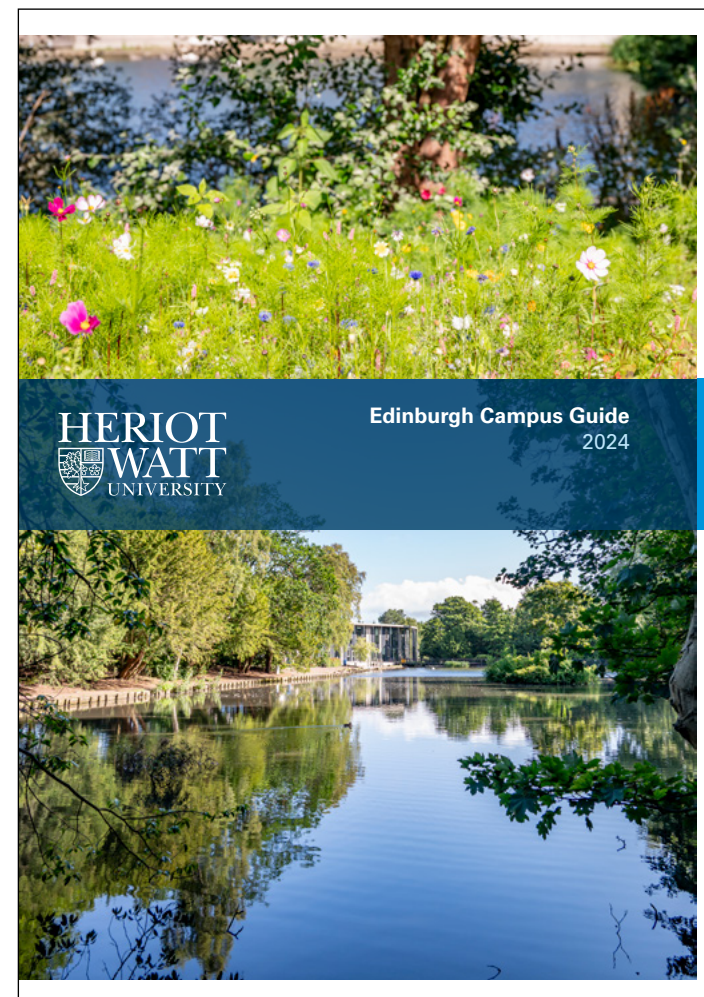
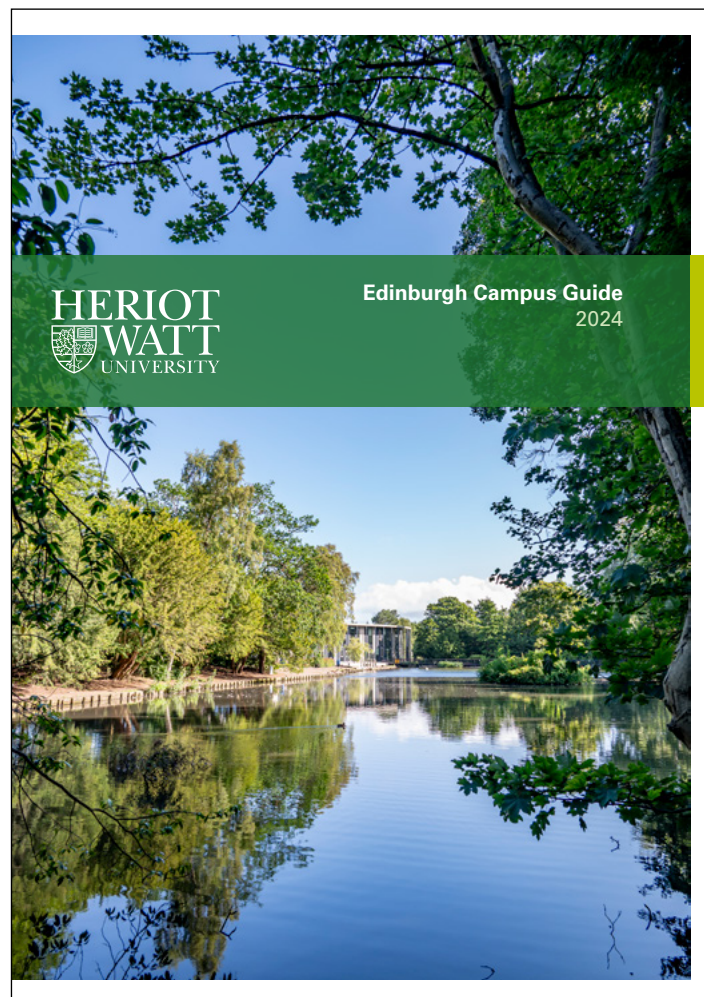
The full primary and secondary colour palette can be exploited so that the colour bar can complement the imagery.

The accent bar on the right-hand side should be set at 100% opacity.



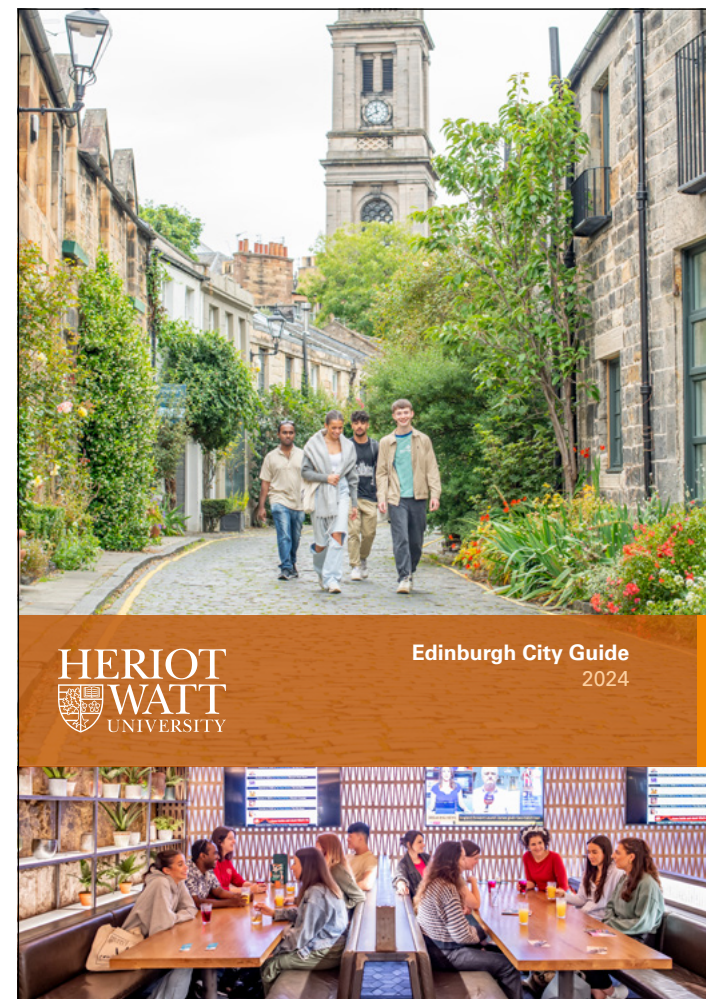
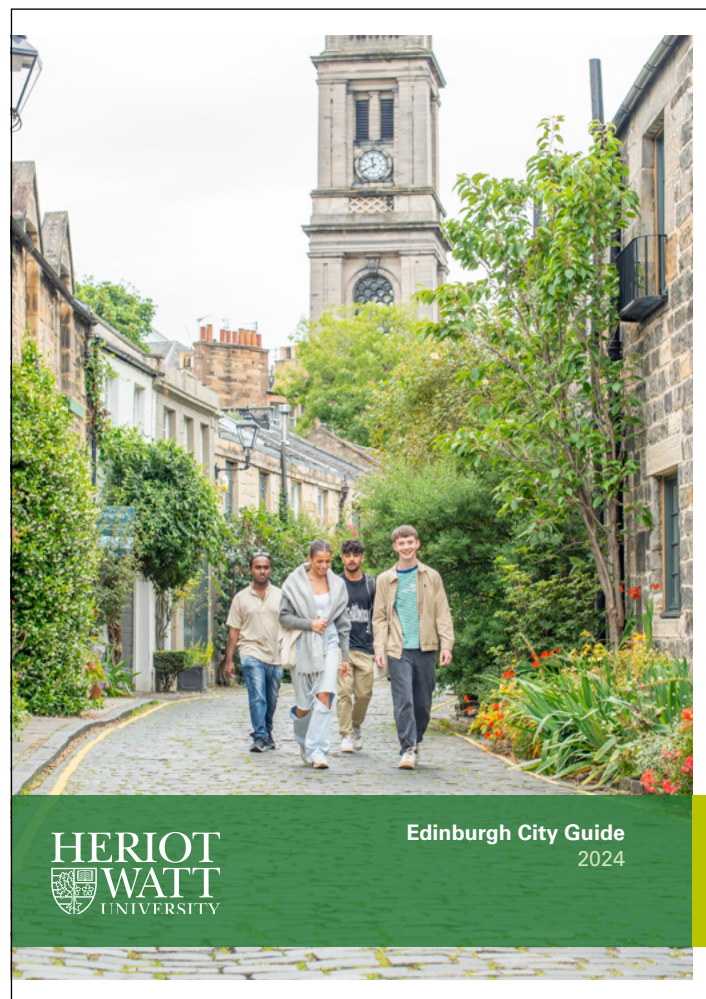
Standard cover design

The colour bar can intersect a single image or separate two images.



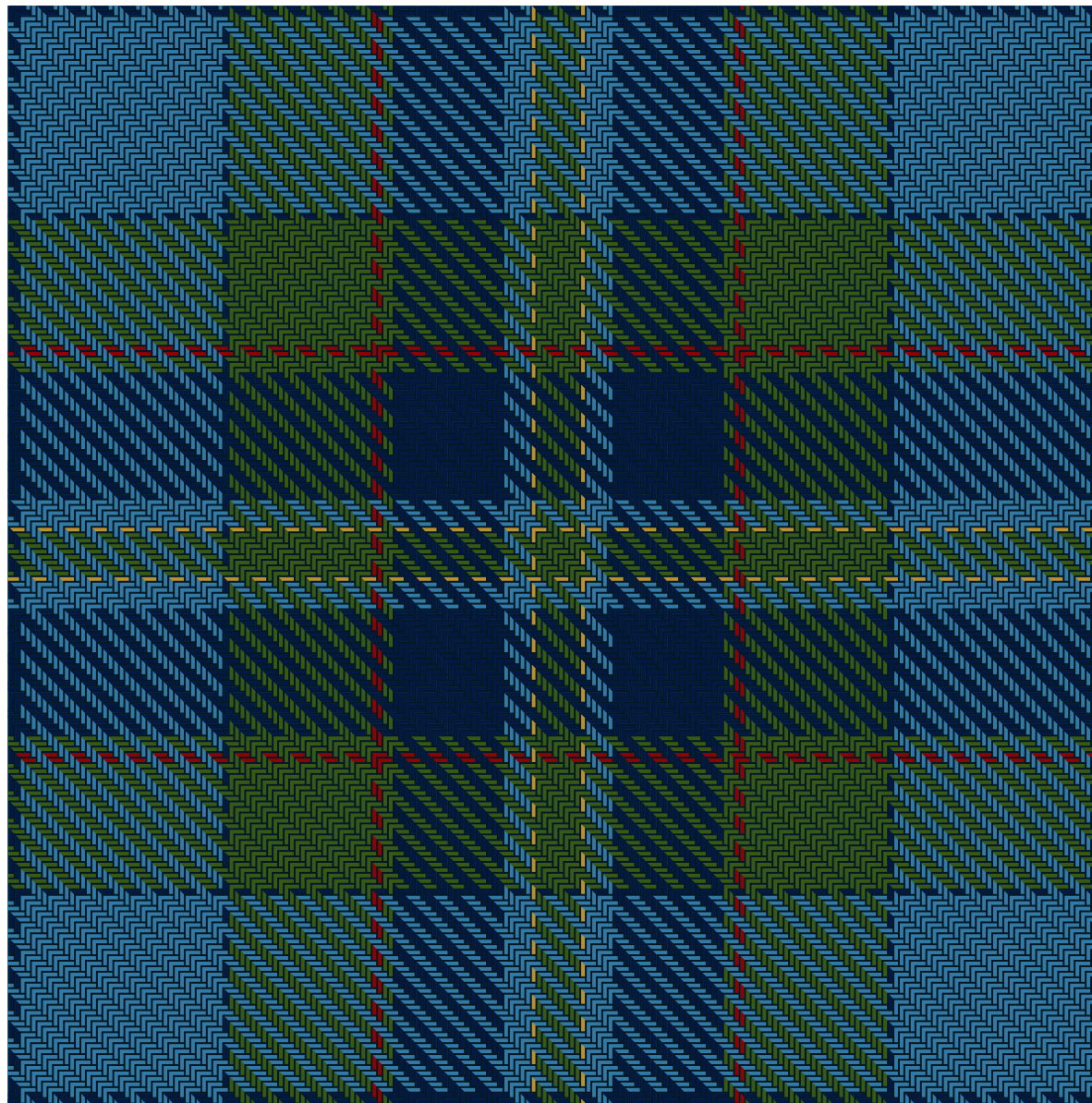
Standard cover design

The colour bar can intersect a single image or separate two images.



Tartan Illustration

We used the tartan from the HWU archive as a reference point for developing the new colour palette. The use of the tartan will be reserved for overarching corporate campaigns which could include use of the grid structure as a visual anchor to our global connectivity, utilising the threads to link points across the globe to reinforce global connections and our Scottish roots. Tartan should not be used as a design device without the express consent of the Global Marketing Director.





Photographic Style: Editorial & Detail

We are the antipathy of ‘three under a tree’. We want to create imagery that tells stories, where the setting is the focus, rooting us in our unique and distinct environments. Editorial in style, our imagery will work with corresponding copy but can also exist on its own and imply a narrative or concept.

In this section editorial images work alongside detail images to create a visual intimacy.







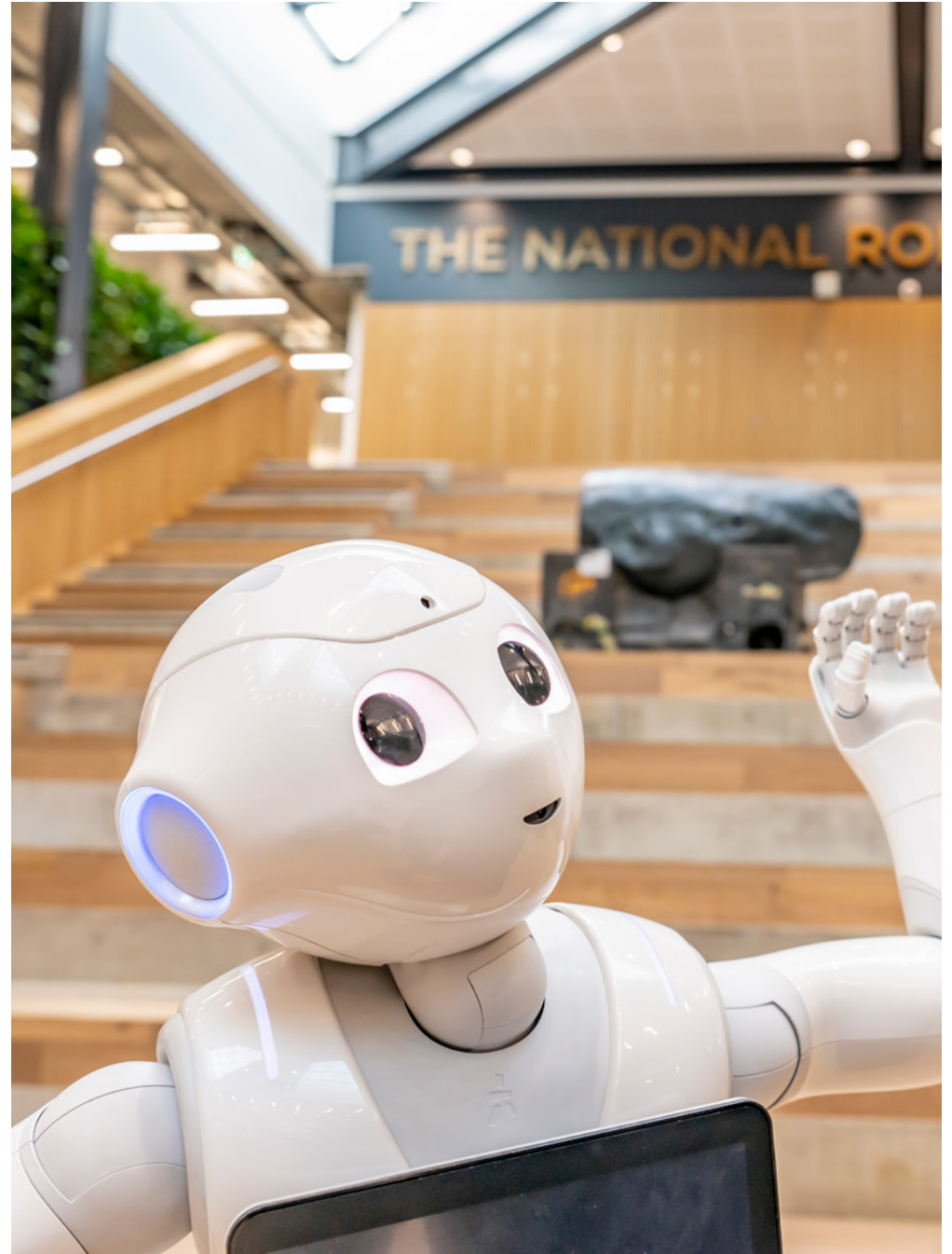




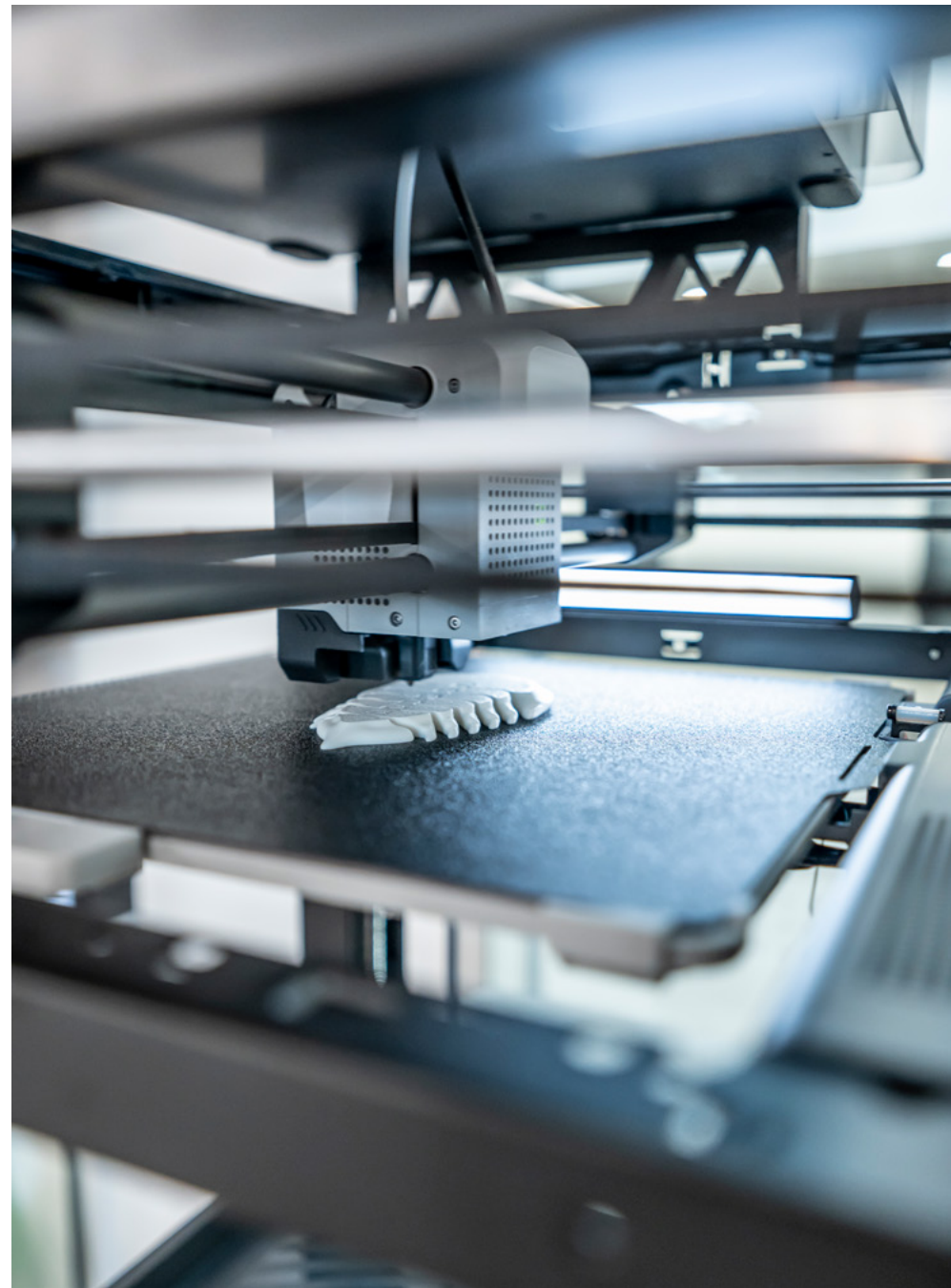












Photographic Style: Editorial & Social

In this section editorial images work as big single shots where headline copy can be used within the picture. These large images have much more visual impact than multiple small ones. They help us express the distinct Heriot-Watt stories and showcase our unique environments in which we are rooted.

For use in print and in campaigns, the main focus is the physical environment with people inhabiting the spaces. However, by use of careful cropping (the square) the images become focussed on the people for more engaging use across social channels.











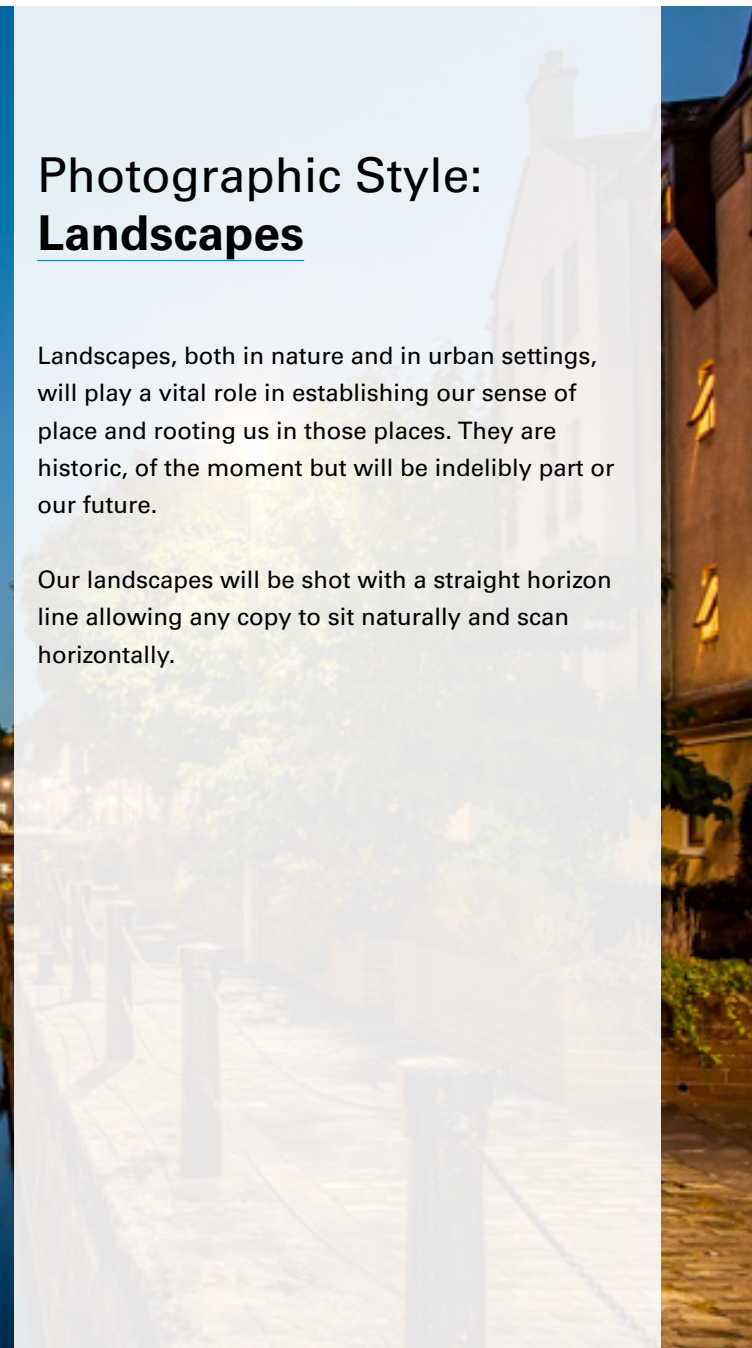




Photographic Style: Landscapes

Landscapes, both in nature and in urban settings, will play a vital role in establishing our sense of place and rooting us in those places. They are historic, of the moment but will be indelibly part of our future.

Our landscapes will be shot with a straight horizon line allowing any copy to sit naturally and scan horizontally.











Photographic Style: Profiles

Rather than basic head and shoulder shots, with a slightly out of focus background, we want our profiles to also create a sense of place and for the environment to be relevant to the individual.

However, where the editorial imagery focuses on the environment, our profiles are focused on the individual with the environment playing a supporting role.

These can also be brought to life by shooting video shorts edited for use across social channels.



Stock photography to show photographic style. These will be updated with actual imagery after the next phase of photoshoots.



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Photographic Style: Stock Imagery

There will be times when the use of stock imagery is the best way of representing an abstract concept or idea. In these instances, the choice of stock imagery should reflect the University's chosen photographic style and, ideally, reference the institutional colour palette for maximum impact. Stock imagery should not be used to reflect the staff or student body where the use of authentic and inclusive imagery is key. Guidance on the use of stock photography is available via the Marketing Team.

