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Introduction
The brand of Linköping University

AIM  To enable individuals to take on the challenges of the day
The aim explains why Linköping University exists. We have the same mission as all Swedish universities, but this is not enough for us; we exist to use new ideas and concrete opportunities to aid the evolution of societies worldwide.

POSITION  Innovator
The position is what distinguishes us from other universities. We are not traditionalists, nor are we newcomers. We are innovators.

PROMISE  Innovation is our only tradition
We promise to always be in motion, promote openness and interaction across all types of boundaries and encourage each other’s creativity and vision. To question old habits and seek answers beyond established solutions.
One brand

To support and increase our competitiveness, Linköping University has what is called a monolithic brand strategy. This means that there is just one brand and one logotype. Other senders within the organisation may not develop their own brands or visual identities.

All of us, whether we work or study here, and whichever part of the organisation we’re in, are part of Linköping University. This strengthens our sense of unity and our competitiveness.

OUR OFFICIAL NAME

Linköpings universitet is our official name. When writing in English we use the English version of the name: Linköping University.

IN SWEDISH

Linköpings universitet – with lower-case u.

IN ENGLISH

Linköping University – with upper-case U.

ABBREVIATION

LiU – with upper-case L, lower-case i and upper-case U, as per accepted usage in the tertiary education sector. The first time the abbreviation is used in a text it must be explained, e.g.: “At Linköping University, LiU, it is important...”

OTHER SENDERS

Alongside “Linköping University” there are names for different parts of the university, such as faculties, departments and divisions, as well as various projects, centres, groups and initiatives. In all communication, these senders are subordinate to the Linköping University brand. Subordinate senders may not develop their own logotypes, visual expressions or competing messages. Graphic guidelines for subordinate senders are presented in the Logotype chapter (page 9).

The following subordinate senders are written using their full name.

- Faculties
- Departments
- Institutes
- Organisational units
- Internal service functions
- Programmes
- Research groups
- Funded research projects
- Research centres or similar

PHASING OUT

There are currently a number of operations that have their own visual identity – most of which were established prior to the decision to use a single brand and logotype. These visual identities will now be successively phased out, and be replaced by the graphic identity guidelines described in this document. Requests for exceptions will be assessed by LiU’s director of communications.
Logotype

There is a primary logotype, with the name to the right, and two secondary versions for use on spaces of unusual shape. The primary version can be used freely by everyone at the university; the secondary versions in consultation with the Communications and Marketing Division.

The logotype (logo) is available in a Swedish version which is used when communicating in Swedish and an international version for communication in English or other languages. The logo is only available in black or white.

NEDLADDNING

The logo can be downloaded from www.liu.se/insidan/kommunikationsstod/grafiskprofil where you can also find information on which file format is best suited to your needs.
White space

For the logotype to appear distinctly there must always be a certain amount of white space, i.e. distance to adjacent images, text etc. The diagramme below shows the minimum required – but it can preferably be more.
Graphic identity guidelines for subordinate senders

At Linköping University there is just one brand and one logotype. In addition to the brand there are a number of subordinate senders, which can be organisational units, projects or groups. (See lists below.) These are referred to by their name; they don’t have a logo. Read more about our brand strategy on page 4.

All subordinate senders must follow the graphic identity guidelines for Linköping University. They may not have their own visual expression. The names of these operations can function as their own wordmarks and must be written in the typeface Korolev LiU. (Read more about Korolev LiU on page 14.) Consequently, the name must not become part of the university’s logo or be positioned adjacent to it. The Communications and Marketing Division is happy to assist in setting the name in Korolev LiU, so it looks good and follows the guidelines.

FACULTY
- FACULTY OF MEDICINE AND HEALTH SCIENCES
- FACULTY OF ARTS AND SCIENCES
- FACULTY OF SCIENCE AND ENGINEERING
- FACULTY OF EDUCATIONAL SCIENCES

DEPARTMENT
- DEPARTMENT OF BEHAVIOURAL SCIENCES AND LEARNING
- DEPARTMENT OF BIOMEDICAL ENGINEERING
- DEPARTMENT OF CLINICAL AND EXPERIMENTAL MEDICINE
- DEPARTMENT OF COMPUTER AND INFORMATION SCIENCE
- DEPARTMENT OF CULTURE AND COMMUNICATION
- DEPARTMENT OF ELECTRICAL ENGINEERING
- DEPARTMENT OF MANAGEMENT AND ENGINEERING
- DEPARTMENT OF MATHEMATICS
- DEPARTMENT OF MEDICAL AND HEALTH SCIENCES
- DEPARTMENT OF PHYSICS, CHEMISTRY AND BIOLOGY
- DEPARTMENT OF SCIENCE AND TECHNOLOGY
- DEPARTMENT FOR STUDIES OF SOCIAL CHANGE AND CULTURE
- DEPARTMENT OF SOCIAL AND WELFARE STUDIES
- DEPARTMENT OF THEMATIC STUDIES

OTHER EXAMPLES
- INSTITUTE FOR ANALYTICAL SOCIOLOGY
- INSTITUTE FOR RESEARCH ON MIGRATION, ETHNICITY AND SOCIETY (REMESO)
- HELIX VINN EXCELLENCE CENTRE
- LINNAEUS CENTRE HEAD
- SWEDISH INSTITUTE FOR DISABILITY RESEARCH

APPROVAL OF NAMES
Linköping University is the only organisation that has brand status. When creating names at LiU, the objective is to make clear what we do. These names do not get their own logotypes. When a new operation is to be named, this is done in conjunction with the university’s Director of Communications.

NAMING GUIDELINES
When a new operation or group is formed within the university, the new name must:

- clearly describe the operation
- be concise, and easy to pronounce and communicate in Swedish and English

GUIDELINES FOR ABBREVIATION OF NAMES
The first time a university operation such as a department is mentioned, its complete name should be used, together with the abbreviation. Subsequent mentions can use the abbreviation alone.

EXEMPTIONS
Linköping University has a number of joint ventures, operations and projects that are exempted from the monolithic brand strategy. Other exemptions include a few operations that are mainly financed externally. Exemptions will be granted restrictively, by the university’s Director of Communications.
Graphic guidelines for collaborations

The extent to which Linköping University’s visual identity is used depends on the university’s role in the collaboration. We have identified three different types of collaborations; see typical examples of these below.

1. LINKÖPING UNIVERSITY AS MAIN OWNER
When Linköping University is the leading party in the collaboration:
- Linköping University is the main sender; the partners’ logotypes are subordinate senders.
- In communication about the collaboration, Linköping University’s visual identity is used.
- No other graphic elements from partners’ visual identities may appear.

2. LINKÖPING UNIVERSITY AS PARTICIPANT
When the collaboration is led by another party and Linköping University takes part in a subordinate role:
- Linköping University’s name and/or logotype must be used.
- Other elements from Linköping University’s visual identity may not be used.
- Correct, print-ready artwork of Linköping University’s logo must be used, and the guidelines for its use must be adhered to.

3. LINKÖPING UNIVERSITY AS AN EQUAL PARTNER
When two or more equal partners collaborate as senders:
- The communication must not use the visual identity of one of the partners; it must be neutral.
- For long-term collaborations, a separate identity may be developed.
- Linköping University’s name and/or logo must be used in accordance with the guidelines. Other elements from the University’s graphic identity may not be used.
- Correct, print-ready artwork of Linköping University’s logo must be used, and the guidelines for its use must be adhered to.
- Prior to printing/publication, the use of the logo must be approved by LiU’s Communications and Marketing Division.
Guidelines for use of the Sweden logo

When we communicate with an international target group we use our international logo. If it is important to show which country Linköping University is located in, this is done exclusively with the official Sweden logo.

The Sweden logo is treated as a country-of-origin label, not as a sender. It is positioned apart from the logo, preferably in a top corner and aligned with any text. The Sweden logo must always be smaller than the Linköping University logo and never larger than the “li.u” logo. Nor may it compete with the message or with LiU’s logo.
Typography
Typography and typefaces

Linköping University uses four typefaces: Korolev LiU, Miller, Georgia and Calibri. Korolev LiU is the identity-bearing typeface. It is part of the logo and used in headlines and shorter texts, such as intros and captions. Miller is used in body copy, especially in printed matter, and is available for communications officers. Georgia and Calibri are standard typefaces that are used in document templates e.g. in Word and PowerPoint. They are intended for print-outs and electronic distribution.

NOTE

Text is always set in black or white, never in colour!
Korolev LiU — identity typeface

Linköping University’s identity typeface, Korolev LiU, has a distinctive design that blends graphic blackness with open, humanistic forms.

Korolev LiU is used for headings, introductions and short texts, but not for longer passages. It is used both in print and digital contexts.

Korolev LiU Medium and Bold are accessible for authorised users. Korolev LiU must be used in accordance with the guidelines and examples in this manual.

ABOUT KOROLEV LIU

Korolev LiU was designed by the British designer and typographer Rian Hughes. Its design is based on photos of Russian typography from the 1930s. After identifying the key characteristics of the letters in the photos, Hughes designed a complete alphabet, including lower-case letters. It was completed in 2011 and named after the rocket engineer and spacecraft designer Sergei Pavlovich Korolev.

LICENSING

LiU owns the rights to Korolev LiU for internal use, and all external use where Linköping University is the sender. The typefaces may not be copied or distributed to a third party outside the university.

INSTALLATION

Korolev LiU Medium and Bold are available to all authorised users. They are distributed automatically to all computers with an AD number. (See sticker on computer.) The typeface can also be downloaded at www.liu.se/grafiskprofil?l=en (login required).

Korolev LiU Thin is used only for short headlines in large font sizes. Korolev LiU Light is used for shorter texts and in digital channels. Thin and Light are only available to communications officers.
Miller – body copy typeface

For body copy we use Miller, a highly legible, robust but elegant typeface. Miller is used by communications officers and external suppliers for identity-carrying printed matter. In other situations, use the default typeface, Georgia. Read more on the next page.

ABOUT MILLER
Miller was designed by the American typography designer Matthew Carter. It is a modern interpretation of a 19th-century typographic style called Scotch Roman. Miller has been used by many major newspapers such as the Guardian and the Washington Post, and by UCLA.

LICENSING
Miller is available for communications officers and external suppliers who produce materials that fully express our brand.
LiU owns the rights to Miller for its users. The typefaces may not be copied or distributed to a third party outside the university.

INSTALLATION
Communications officers who require Miller should contact their account managers, who are authorised to install it via AD.
Account managers who do not have access to AD should contact grafiskmanual@liu.se
Georgia and Calibri – default typefaces

For practical and technical reasons, Linköping University also uses default typefaces, which are pre-installed in most computers. These are used in templates for word-processing programs and presentation programs, for instance.

The default typefaces we use are Georgia and Calibri. Georgia is used in all body copy and Calibri as a replacement for Korolev LiU in the aforementioned templates.

ABOUT GEORGIA
Georgia was designed in 1993 at the request of Microsoft. It is closely related to Miller – both are the work of Matthew Carter and are based on the same sketches. However Georgia is intended for use on displays and laser printers, not in print.

ABOUT CALIBRI
Calibri was designed by Lucas de Groot in 2004 and has been the default typeface in Word, PowerPoint and Outlook for several years.

INSTALLATION
Georgia and Calibri are preinstalled on most computers. If you don’t have them, contact LiU IT for help with installation.
Phone: 013-28 2828
Email: helpdesk@liu.se

<table>
<thead>
<tr>
<th>Georgia Regular</th>
<th>Georgia Italic</th>
<th>Calibri Regular</th>
<th>Calibri Bold</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ</td>
<td>abcdefghijklmnopqrstuvwxyzåäö 1234567890”(!?)”</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ</td>
<td>abcdefghijklmnopqrstuvwxyzåäö 1234567890”(!?)”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ</td>
<td>abcdefghijklmnopqrstuvwxyzåäö 1234567890”(!?)”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Colours
**Colour as identity**

Linköping University doesn’t have one identity colour, it has three — in a scale from blue to green. We still have a blue look, but we have enhanced it. By using a scale, colour becomes a graphic tool, a possibility to create an expression that is uniform yet vibrant.

The base colours are blue, turquoise and green. They represent identity and recognition, and must always be dominant. Variation is important. An institution, centre or other unit may not use just one colour, as this could be seen as taking ownership of it.

The colours are for use mainly on large areas, such as backgrounds, to create a strong visual effect. Text is never set in colour, only in black or white.

---

**ABOUT COLOUR SYSTEMS**

It’s difficult to exactly match colours in different media and materials. The result is often unsatisfactory.

This is one of the reasons why we use a colour scale: it’s the combined impression that counts, not an exact colour match.

It’s also why the colour blends on pages 15–16 have been identified in each colour system.

The systems that are used for print and digital media are RGB, CMYK and Pantone.

---

**RGB** (red, green, blue) is used for computer displays, projectors and cameras. The colour range is much larger than with CMYK.

**CMYK** (cyan, magenta, yellow, black) is the same as four-colour printing, which is the most common colour system for printing on paper. The base colours are printed in different amounts on the paper, enabling a large number of colours. However CMYK has a smaller colour range than RGB.

**Pantone Matching System**, a system for spot colours, is often used in printed office stationery such as business cards, or as a supplement to four-colour printing. Pantone has a large number of base colours which are mixed physically to achieve other colours.
**Base colours**

The base colours are used in tones from 100% to 20%. The darker tones are used when there is less content and a focus on graphic impact. Examples include signage, flags, trade fair booths, the back of business cards etc. The light tones are used to complement the darker tones as a background when there is more content, for instance longer texts. See examples on the following pages.

### LiU BLUE

<table>
<thead>
<tr>
<th>CMYK</th>
<th>sRGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>C 80 M 0 Y 5 K 0</td>
<td>R 0 G 185 B 231</td>
<td>#00b9e7</td>
</tr>
</tbody>
</table>

### LiU TURQUOISE

<table>
<thead>
<tr>
<th>CMYK</th>
<th>sRGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>C 60 M 0 Y 15 K 0</td>
<td>R 23 G 199 B 210</td>
<td>#17c7d2</td>
</tr>
</tbody>
</table>

### LiU GREEN

<table>
<thead>
<tr>
<th>CMYK</th>
<th>sRGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>C 90 M 0 Y 50 K 0</td>
<td>R 0 G 207 B 181</td>
<td>#00cfb5</td>
</tr>
</tbody>
</table>

CMYK and RGB colours can be used in tones from 100% to 20%.

Pantone colours are always used as 100%, not in tones.

- PMS 306
- PMS 305
- PMS 2975
- PMS 319
- PMS 318
- PMS 317
- PMS 333
- PMS 332
- PMS 331

**NOTE!**

Computer displays and printers can't accurately render colours used in professional colour printing processes. Always use printed samples as a reference.
## Complementary colours

In addition to the base colours we have four complementary colours that are used to clarify and highlight, especially in graphics. Like the base colours, they are used in tones from 100% to 20%.

<table>
<thead>
<tr>
<th>Colour</th>
<th>CMYK</th>
<th>sRGB</th>
<th>Pantone</th>
</tr>
</thead>
<tbody>
<tr>
<td>LiU Orange</td>
<td>C 0 M 70 Y 70 K 0</td>
<td>R 255 G 100 B 66</td>
<td>PMS 171</td>
</tr>
<tr>
<td>LiU Purple</td>
<td>C 60 M 55 Y 0 K 0</td>
<td>R 137 G 129 B 211</td>
<td>PMS 170</td>
</tr>
<tr>
<td>LiU Yellow</td>
<td>C 0 M 0 Y 90 K 0</td>
<td>R 253 G 239 B 93</td>
<td>PMS 169</td>
</tr>
<tr>
<td>LiU Grey</td>
<td>C 65 M 45 Y 35 K 20</td>
<td>R 106 G 126 B 145</td>
<td>PMS 155</td>
</tr>
</tbody>
</table>

CMYK and RGB colours can be used in tones from 100% to 20%.

Pantone colours are always used as 100%, not in tones.

### Note!

Computer displays and printers can't accurately render colours used in professional colour printing processes. Always use printed samples as a reference.

### Black and White

Black and white are not part of our palette, but are still used and useful.

- Our text is always black or white; never colour.
- We usually print on white paper, so the white spaces must be viewed as an important part of the design.
- Black may be used of course, but must not dominate the expression. Always choose our base colours for larger areas.
Efter att du träffat patienter på mott/avd. försök tänka ut en handläggningsplan själv innan du rådgör med handledaren, be handledaren att avsätta tid efteråt för frågor. Be handledaren presentera dig som en blivande kollega.


Skick & fason

Handläggningsplan själv innan du rådgör med handledaren, be handledaren att avsätta tid efteråt för frågor. Be handledaren presentera dig som en blivande kollega.


Arbetssätt

Var så självständig som möjligt gällande handläggningen av patienterna. Var så självständig som möjligt gällande handläggningen av patienterna. Var så självständig som möjligt gällande handläggningen av patienterna. Var så självständig som möjligt gällande handläggningen av patienterna. Var så självständig som möjligt gällande handläggningen av patienterna.

Fokusa på patienten – När du träffar patienter tillsammans med andra studenter, tänk på att inte tala sinsemellan.

Be om medsittning i mån av tid.

Be om återkoppling.

Försök träffar patienten först för att sedan lämna rapport.

Kom i tid! Respekt för andras tider gör att du respekteras.

Undvik utmanande och provocerande klädsel och accessoarer.

Parfymer och parfymerade produkter hör inte hemma i vården. Se resp. landstings hygienregler.

Tänk även på hygienaspekten gällande klockor och smycken.

Choosing colours

Colour is an important part of visual identity. Our colours were chosen to work in many different media — but how they are used depends on, for instance, if they will be seen at a trade fair or in a brochure. In general the colours should be used generously, and we should aim for a clean look. Here are a few examples:

ONE PRODUCT — MULTIPLE COLOURS

On areas that are clearly separated from each other, such as the cover and the inside of a brochure, or the in- and outside of a bag, combining two base colours often works well.

MULTIPLE MATERIALS — MULTIPLE COLOURS, MULTIPLE TONES

When many different materials are used, it’s a good idea to choose different colours and tones from the scale. This avoids the problem of trying to render the exact same colour in different materials, and it makes the overall look of the product/setting more vibrant.

ONE PRODUCT — ONE COLOUR

In larger printed materials we use the same spot colour, always from the base palette, throughout. This is for the sake of uniformity. In printed materials produced in larger editions, Pantone should be used, to ensure a higher quality.

See “ABOUT COLOUR SYSTEMS” on page 18.

SUPPORT

For questions regarding choice of colour and/or colour tone, and the application of these, please contact the Communications Office.

Email: grafiskmanual@liu.se
Application
Business cards and compliments slips

Business cards and compliments slips are ordered using templates via the LiU Print website www.liu.se/insidan/service/tryckeri/tryck-kopiering
Phone: 013-28 10 55
Email: liutryck@liu.se
Templates for Word documents

The templates for Word documents must always be used when Linköping University is the sender. To enable you to distribute the documents to other people outside the university, the templates do not contain our identity-bearing typeface, only our standard typefaces. So please do not change the typeface in the Word documents.

INSTALLATION

The letter templates for Word are distributed automatically to all computers with an AD number (see label on computer). Templates can also be downloaded from our website, at www.liu.se/insidan/kommunikationsstod/grafiskprofil

Word-mall för förstasida och följande sida.
Templates for Powerpoint

The templates for PowerPoint presentations should always be used when Linköping University is the sender. To enable you to distribute the documents to other people outside the university, the templates do not contain our identity-bearing typeface, only our standard typefaces. So please do not change the typeface in the presentations.
Email signature

A common signature gives a consistent impression and strengthens our brand. The purpose of the signature is to give the recipient information about the sender’s role and contact details, as well as being an important part of how we present ourselves to the outside world.

Guidelines

- Everyone who has an email address @liu.se must use LiU’s email signature for emails sent to outside the university.
- An informal signature is available for emails to people you already know, and to respond to emails.
- The signature is available in Swedish and English. Choose one of these, depending on the language used in the communication. Do not mix Swedish and English in a single signature.

English versions

English translations of titles, organisational units etc can be found in LiU’s English Language Guidelines: www.liu.se/insidan/kommunikationsstod/sprakguider
Visual language
Visual language

Images are a key component in the university’s communication with all target groups.

Our visual language, how we express ourselves through images, is based on the brand platform (aim, position and promise) and it helps communicate the LiU brand, increase LiU’s attractiveness and boost LiU’s competitiveness. Along with the position of innovator comes an innovative way of expressing ourselves, which builds high recognition for the brand and distinguishes LiU’s communication from the competition’s.

There’s nothing new about showing what’s going on at LiU. What’s new and innovative is what we choose to show, and, most of all, how we show it. Our images should have artistic quality, it should be clear that they were taken by someone with an eye for photography, who can capture an interesting angle, something aesthetic or unpredictable, or a significant moment. The photographer has a presence, and the observer gets the chance to borrow the photographer’s perspective, to discover a LiU that he or she would otherwise probably never have noticed.

Follow the ongoing development of LiU’s visual language at www.liu.se/insidan/kommunikationsstod/grafiskprofil