



**KNIGHT  
FOUNDATION**



**BRAND MANUAL**

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## OVERVIEW

Knight Foundation's visual identity system is adaptable, expressive, and unified. This system outlines the hierarchy between the core Knight Foundation brand, focus areas, and initiatives. This brand structure allows focus areas to be direct in their communication to the public, while maintaining their position as an arm of the Foundation.

The following pages explain the purpose, rules, and use cases of the various elements of the Knight Foundation visual identity system.

Please follow the guidelines carefully. These guidelines have been developed to help build and maintain a clear and consistent visual language that speaks true to the Knight Foundation brand and heritage.



# Color Palettes



KNIGHT FOUNDATION BRAND MANUAL

## **KNIGHT COLORS**

The Knight Foundation brand relies primarily on black and white, which allows the focus areas and initiatives to command attention through their use of color.



**HEX: FFFFFFFF**

**RGB: R 255 / G 255 / B 255**

**CMYK: C 0 / M 0 / Y 0 / K 0**



**HEX: 000000**

**RGB: R 0 / G 0 / B 0**

**CMYK: 75 / M 68 / Y 67 / K 90**

**PANTONE: PROCESS BLACK U**

## FOCUS AREA COLORS

Each of the four Knight Foundation focus areas are assigned a color to aid in differentiating between grants and communications. In addition to the core focus area colors, tints and shades are provided to give flexibility when applying color.

### JOURNALISM



HEX: 03CCE6

RGB: R 3 / G 204 / B 230

CMYK: C 65 / M 0 / Y 11 / K 0

PANTONE: 311 U

### INNOVATION



HEX: FDCE2E

RGB: R 253 / G 206 / B 46

CMYK: C 1 / M 18 / Y 91 / K 0

PANTONE: 128 U

### ARTS



HEX: FF4081

RGB: R 255 / G 64 / B 129

CMYK: C 0 / M 88 / Y 20 / K 0

PANTONE: 226 U

### COMMUNITIES



HEX: 29C876

RGB: R 41 / G 200 / B 118

CMYK: C 70 / M 0 / Y 74 / K 0

PANTONE: 7479 U

**JOURNALISM  
COLOR ATTRIBUTES**

PRIMARY COLOR



**HEX: 03CCE6**

**RGB: R 3 / G 204 / B 230**

**CMYK: C 65 / M 0 / Y 11 / K 0**

**PANTONE: 311 U**

TINTS & SHADES



**HEX: CEF5F9**

**RGB: R 206 / G 245 / B 249**

**CMYK: C 17 / M 0 / Y 3 / K 0**

**PANTONE: 311 U 20%**



**HEX: 57DBEB**

**RGB: R 87 / G 219 / B 235**

**CMYK: C 53 / M 0 / Y 12 / K 0**

**PANTONE: 311 U 70%**



**HEX: 1AA3B7**

**RGB: R 26 / G 163 / B 183**

**CMYK: C 76 / M 16 / Y 25 / K 0**

**PANTONE: 7712 U**



**HEX: 127A89**

**RGB: R 18 / G 122 / B 137**

**CMYK: C 86 / M 38 / Y 39 / K 7**

**PANTONE: 315 U**

**INNOVATION  
COLOR ATTRIBUTES**

PRIMARY COLOR



**HEX: FDCE2E**

**RGB: R 253 / G 206 / B 46**

**CMYK: C 1 / M 18 / Y 91 / K 0**

**PANTONE: 128 U**

TINTS & SHADES



**HEX: FFF4D6**

**RGB: R 255 / G 244 / B 214**

**CMYK: C 0 / M 2 / Y 18 / K 0**

**PANTONE: 128 U 20%**



**HEX: FDDC75**

**RGB: R 253 / G 220 / B 117**

**CMYK: C 1 / M 11 / Y 65 / K 0**

**PANTONE: 128 U 70%**



**HEX: C9A434**

**RGB: R 201 / G 164 / B 52**

**CMYK: C 23 / M 32 / Y 96 / K 1**

**PANTONE: 110 U**



**HEX: 977B27**

**RGB: R 151 / G 123 / B 39**

**CMYK: C 38 / M 44 / Y 100 / K 14**

**PANTONE: 118 U**

**ARTS  
COLOR ATTRIBUTES**

PRIMARY COLOR



HEX: FF4081  
RGB: R 255 / G 64 / B 129  
CMYK: C 0 / M 88 / Y 20 / K 0  
PANTONE: 226 U



TINTS & SHADES



HEX: FED9E6  
RGB: R 254 / G 217 / B 230  
CMYK: C 0 / M 18 / Y 1 / K 0  
PANTONE: 226 U 20%



HEX: FD7BA7  
RGB: R 253 / G 123 / B 167  
CMYK: C 0 / M 66 / Y 7 / K 0  
PANTONE: 226 U 70%



HEX: CA3668  
RGB: R 202 / G 54 / B 104  
CMYK: C 17 / M 93 / Y 41 / K 1  
PANTONE: 227 U



HEX: 97284D  
RGB: R 151 / G 40 / B 77  
CMYK: C 32 / M 95 / Y 54 / K 19  
PANTONE: 228 U

**COMMUNITIES  
COLOR ATTRIBUTES**

PRIMARY COLOR



**HEX: 29C876**  
**RGB: R 41/ G 200 / B 118**  
**CMYK: C 70 / M 0 / Y 74 / K 0**  
**PANTONE: 7479 U**

TINTS & SHADES



**HEX: D5F4E4**  
**RGB: R 213 / G 244/ B 228**  
**CMYK: C 15 / M 0 / Y 13 / K 0**  
**PANTONE: 7479 U 20%**



**HEX: 6DD8A1**  
**RGB: R 109 / G 216 / B 161**  
**CMYK: C 53 / M 0 / Y 50 / K 0**  
**PANTONE: 7479 U 70%**



**HEX: 2A9F60**  
**RGB: R 42/ G 159 / B 96**  
**CMYK: C 80 / M 13 / Y 83 / K 1**  
**PANTONE: 7482 U**



**HEX: 24764A**  
**RGB: R 36 / G 118 / B 74**  
**CMYK: C 84 / M 30 / Y 85 / K 18**  
**PANTONE: 356 U**

## SUPPLEMENTARY COLORS

The following colors are used to supplement the core Foundation and focus area colors. Their uses include text colors, background panel colors, and error states.



HEX: F5F4F2

RGB: R 245 / G 244 / B 242

CMYK: C 3 / M 2 / Y 3 / K 0

PANTONE: WARM GRAY 1U 25%



HEX: CCCCCC

RGB: R 204 / G 204 / B 204

CMYK: C 19 / M 15 / Y 16 / K 0

PANTONE: NEUTRAL BLACK U 25%



HEX: 666666

RGB: R 102 / G 102 / B 102

CMYK: C 60 / M 51 / Y 51 / K 20

PANTONE: 426 U



HEX: FF3939

RGB: R 255 / G 57 / B 57

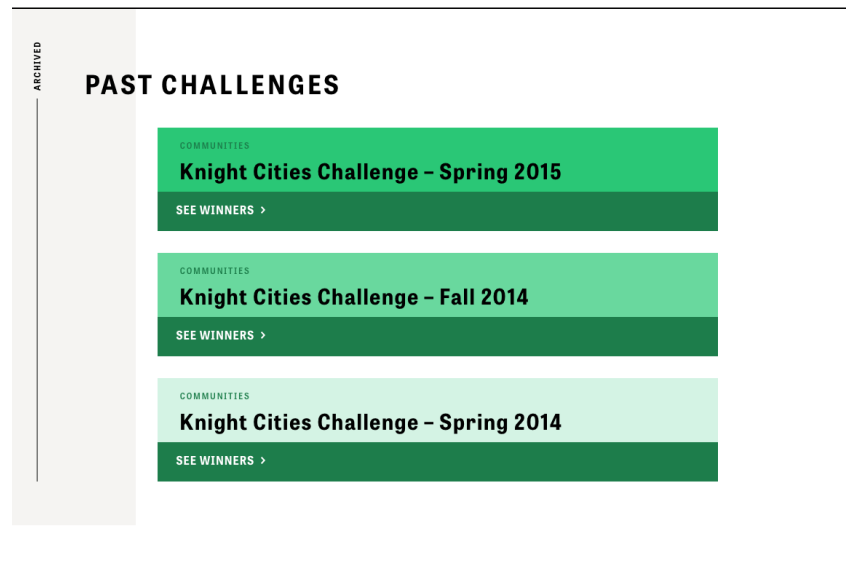
CMYK: C 0 / M 91 / Y 79 / K 0

PANTONE: BRIGHT RED U



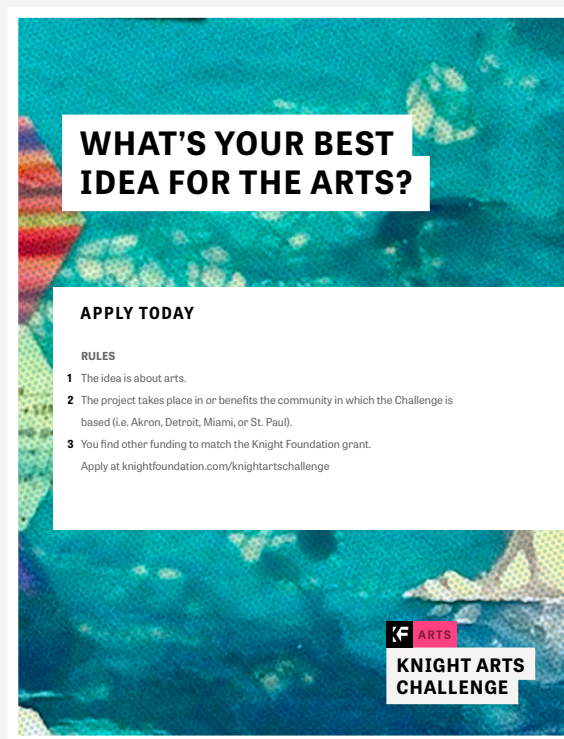
## COLOR GUIDELINES TINTS & SHADES

Tints and shades of a focus area color may be used to complement the main focus area color. For example, on an individual challenge page, a tinted color could indicate prior years' challenges.

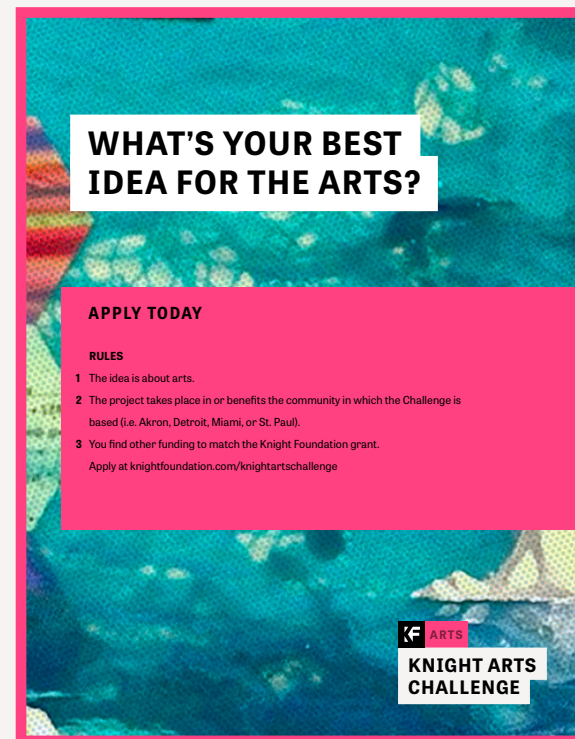


## COLOR GUIDELINES

The primary focus area colors should be used for focus area branding or to highlight a key piece of information. Avoid using the focus area colors as a background for long-form text.



✓ Do



✗ Don't

## COLOR GUIDELINES

A focus area color can be used to call attention to items while also signifying membership to that focus area, such as a blog post on the site or a card representing a community participating in an Arts challenge (Fig. A). Note how the cards in Fig. B don't have the same connection, making for a weaker composition.

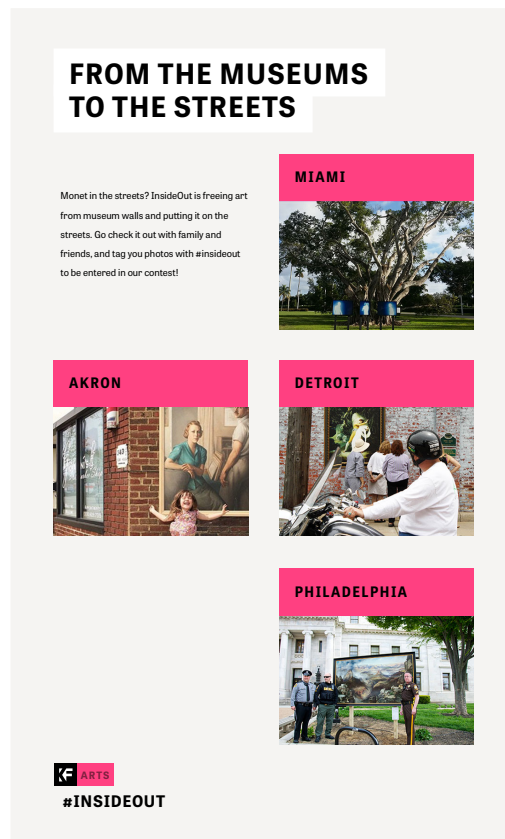


Fig. A

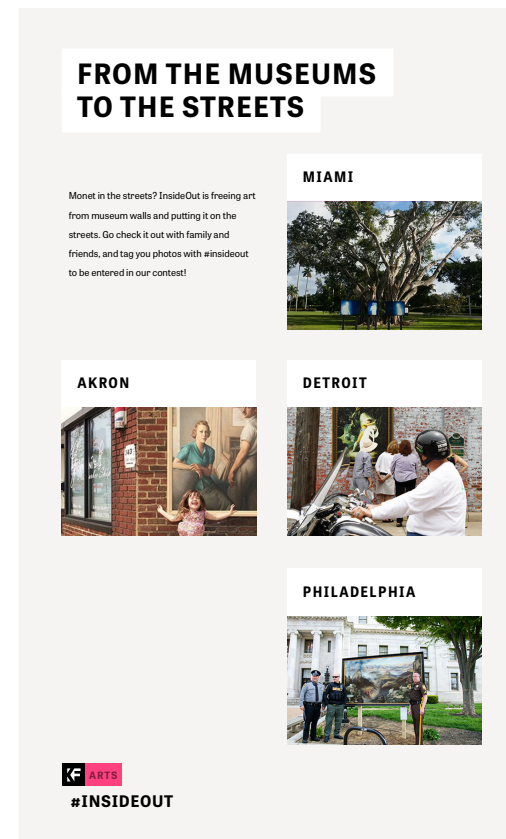


Fig. B

# Type Specifications

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KNIGHT FOUNDATION BRAND MANUAL

## TYPEFACE

### Tablet Gothic

Tablet Gothic delivers a sturdy, straightforward, and clean appearance while maintaining a good measure of personality—making it stand out on a page. It is a large, full-featured typeface with several weights, offering a wide range of flexibility. It was designed for digital publishing with a clear understanding of its roots, but also holds up nicely in print.

Aa

Tablet Gothic

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&\*()\_+<>?{}|\

## **TYPOGRAPHY TERMS**

### **Line Height**

Line height is the vertical distance between lines of text. It is measured from baseline to baseline.

### **Letter Spacing**

Letter spacing (also known as tracking) is the adjustment of the horizontal white space between the letters in a block of text.

## **SHOWCASE FORMAT**

### **Name of style**

font size/line height

## HEADERS

Headers are signposts for readers that reveal the structure and hierarchy of a page.

For example, on the Knight Foundation website, the H1 headers are used in the titles of each page to establish authority. Each additional header is subservient to it.

## HEADER STYLES

# H1 HEADER

40px / 72px line-height / Tablet Gothic Bold

## H2 HEADER

33px / 46px line-height / Tablet Gothic Bold

### H3 HEADER

28px / 39px line-height / Tablet Gothic Bold

#### H4 HEADER

23px / 32px line-height / Tablet Gothic Bold

**BODY COPY  
STYLES**

Body copy is the main text found in documents and materials. Body copy excludes the headlines and subheads.

**LABELS, DATE  
& AUTHORSHIP**

**LABEL, DATE & AUTHORSHIP**

13px / 24px line-height / Tablet Gothic Bold

**DESCRIPTION**

*Description*

19px / 35px line-height / Tablet Gothic Italic

**COPY TEXT**

**Copy text**

19px / 35px line-height / Tablet Gothic Regular



**EXAMPLE**

The following example shows the proper use of headers to establish hierarchy. As you descend down the paragraphs, each header yields to the previous header. Drone Reporting is the overall theme, Disaster Access is the secondary topic, and Typhoon Haiyan is tertiary. Each use has a higher degree of specificity and is submissive to its parent header.

H1

# DRONE REPORTING

The continuous advances in technology forge a new way to approach journalism.

H2

## DISASTER ACCESS

The past 20 years have experienced some of the greatest natural disasters of our time.

H3

## TYPHOON HAIYAN

The best way to film the destruction wrought by Typhoon Haiyan in Tacloban, the Philippines was from the air.

**EXAMPLE**

The following example shows the improper use of headers. Here, the headers speak out of turn and fail to establish hierarchy. Disaster Access should be submissive to Drone Reporting, yet the order of importance established by the headers suggests otherwise. Again, headers are signposts for readers that reveal the structure and hierarchy of a page.

H3

## **DRONE REPORTING**

The continuous advances in technology forge a new way to approach journalism.

H1

# **DISASTER ACCESS**

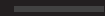
The past 20 years have experienced some of the greatest natural disasters of our time.

H2

## **TYPHOON HAIYAN**

The best way to film the destruction wrought by Typhoon Haiyan in Tacloban, the Philippines was from the air.

# Logo Specifications



KNIGHT FOUNDATION BRAND MANUAL

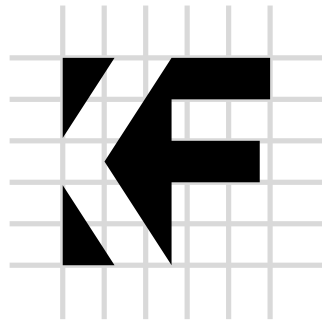
## KF LOGO

The brand mark is a visual representation of Knight Foundation. Like the Foundation, its integrity must be maintained through close observation of its guiding principles. The brand mark is composed of two parts: the mark and the logotype. The brand mark styles come in two forms: Box Mark and Free-Form Mark. Each style has unique applications that call for different lockups.



## MARK CONSIDERATIONS

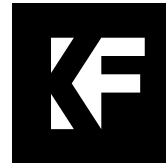
Two versions of the mark are provided to ensure consistency no matter the color used. The white on black version of the mark is slightly widened to remain optically the same width as the black on white version. When used in a bounding box, as in the flag system, the mark is optically centered to account for the implied stem of the 'K.' When using the mark contained in a square, use the provided lockups to ensure proper alignment.



BLACK ON WHITE



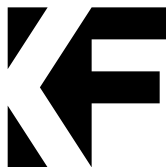
WHITE ON BLACK, SLIGHTLY WIDER  
OPTICALLY CENTERED IN BOUNDING BOX



**KNIGHT  
FOUNDATION**



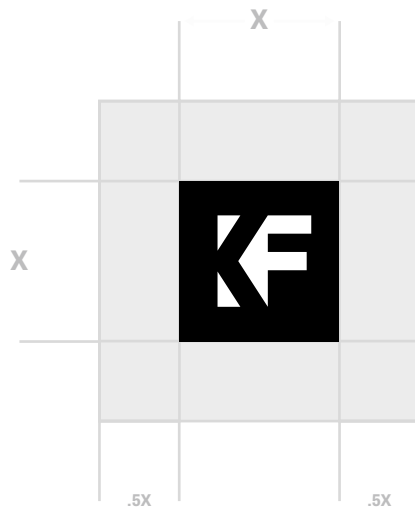
**KNIGHT FOUNDATION**



**KNIGHT  
FOUNDATION**

**KF KNIGHT FOUNDATION**

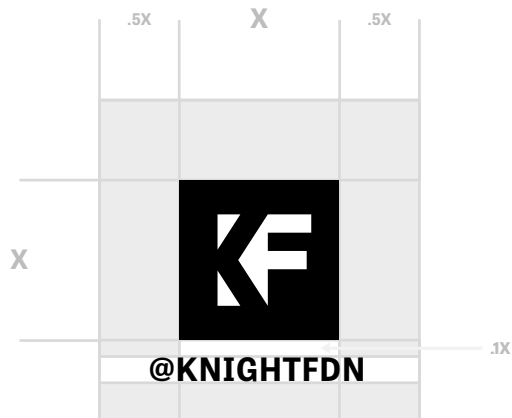




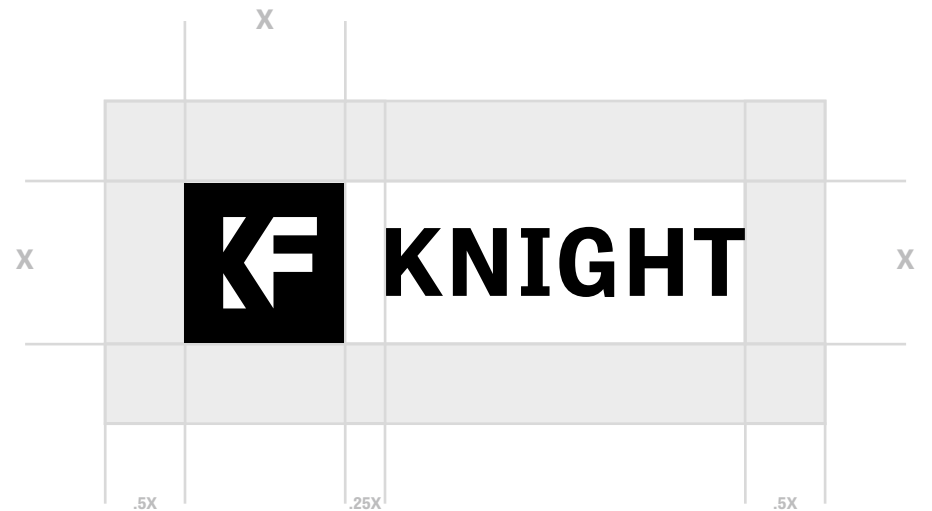
SQUARE LOCKUP



HORIZONTALLY STACKED



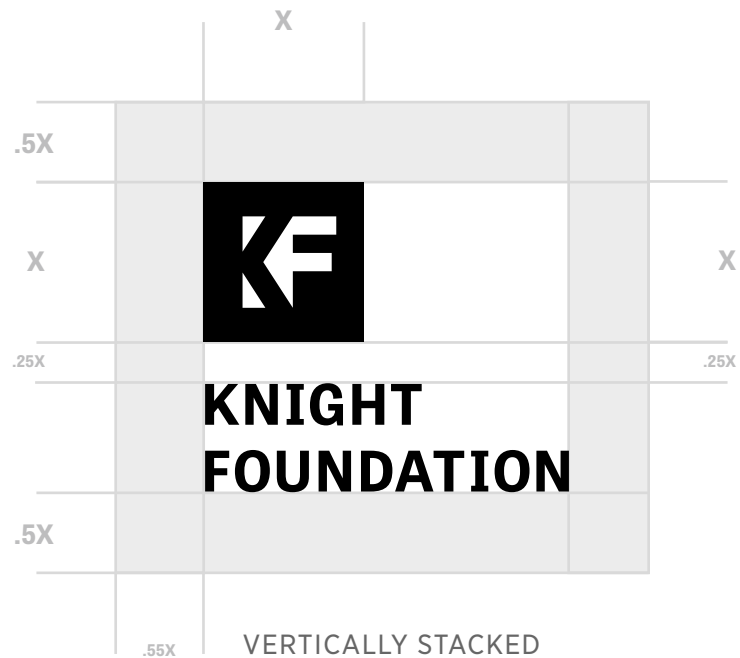
SOCIAL MEDIA - TWITTER



SOLO KNIGHT - WELL-KNOWN



HORIZONTAL

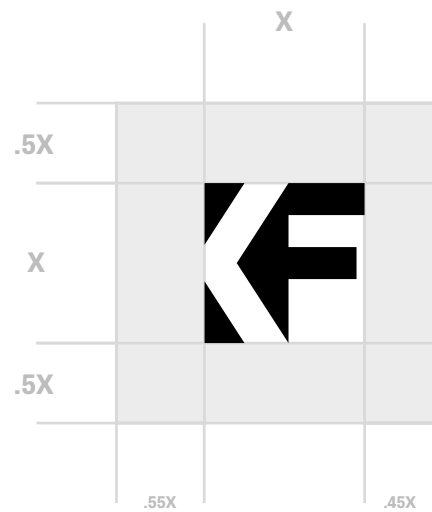


VERTICALLY STACKED

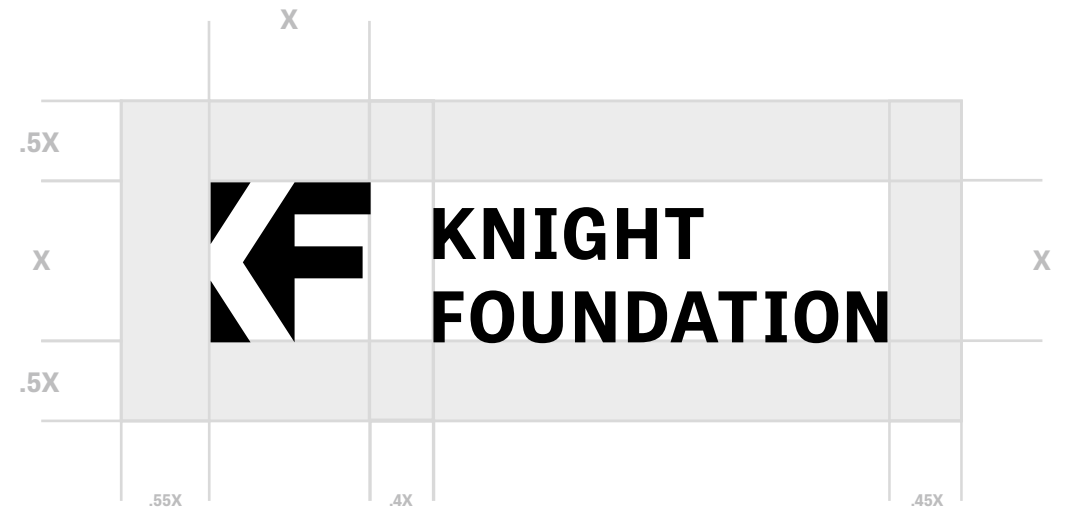


JOHN S. & JAMES L. LOCKUP

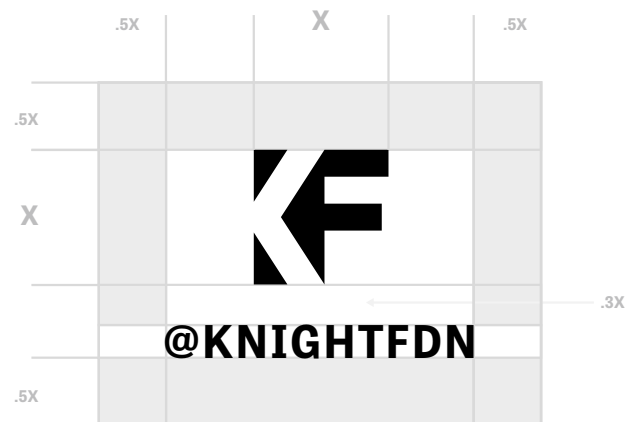




SQUARE LOCKUP



HORIZONTALLY STACKED



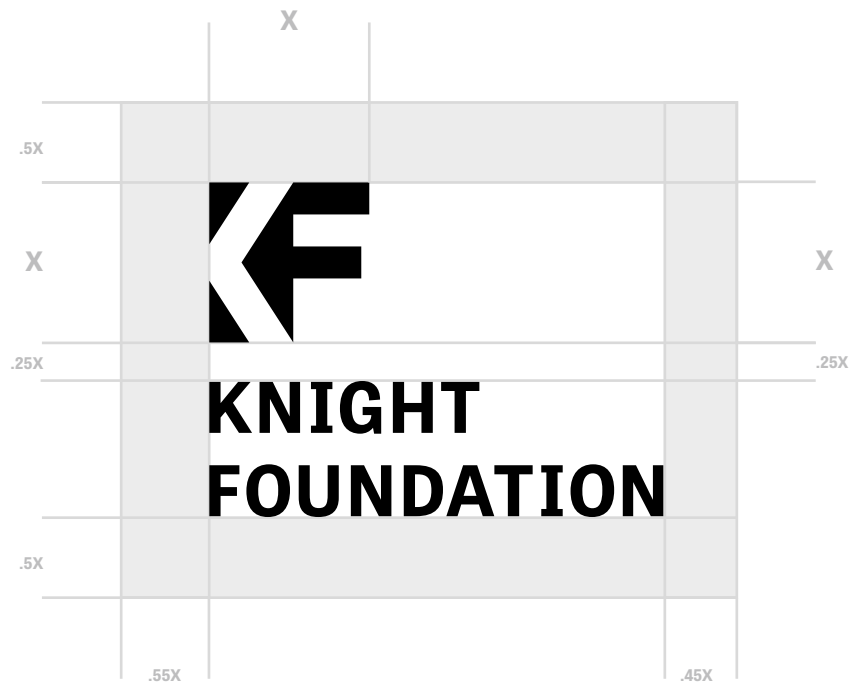
SOCIAL MEDIA - TWITTER



SOLO KNIGHT - WELL-KNOWN



HORIZONTAL



VERTICALLY STACKED



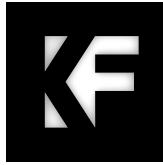
CENTERED LOGOTYPE



JOHN S. & JAMES L. LOCKUP



✗ MODIFY CORNERS



✗ ADD EFFECTS



✗ MODIFY SHAPE



✗ RECOLOR



✗ STRETCH



✗ FILL WITH IMAGE

### Mark Usage: Don'ts

01. Don't change the logo's orientation.
02. Don't modify the corner radius of any element.
03. Don't add effects to the mark.
04. Don't modify the shape of the box.
05. Don't change the mark colors.
06. Don't stretch or squash the mark to distort proportions.
07. Don't fill the mark in with images.
08. Don't recreate elements or replace with something else.
09. Don't place the mark on similarly colored backgrounds.
10. Don't reconfigure or change the size or placement of any mark elements.



✗ MODIFY CORNERS



✗ ADD EFFECTS



✗ MODIFY SHAPE



✗ RECOLOR



✗ STRETCH



✗ FILL WITH IMAGE

### Mark Usage: Don'ts

01. Don't change the mark's orientation.
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08. Don't recreate elements or replace with something else.
09. Don't place the mark on similarly colored backgrounds.
10. Don't reconfigure or change the size or placement of any mark elements.



# Brand System



KNIGHT FOUNDATION BRAND MANUAL

## **KF BRAND SYSTEM**

The KF brand isn't simply a logo, but a living system that reacts to its context. Multiple variations of the core Foundation mark exist, as well as logos for each focus area. This allows a hierarchy between the core Knight Foundation brand, focus areas, and initiatives, facilitating a brand structure that allows focus areas to be direct in their communication to the public, while maintaining their position as an arm of the Foundation. By developing two systems, Flag and Free-Form, the brand palette is broadened to encompass more tones. The application of either system is not formulaic, but leveraged to convey two distinct tones: bold or subdued.

## **FLAG SYSTEM**

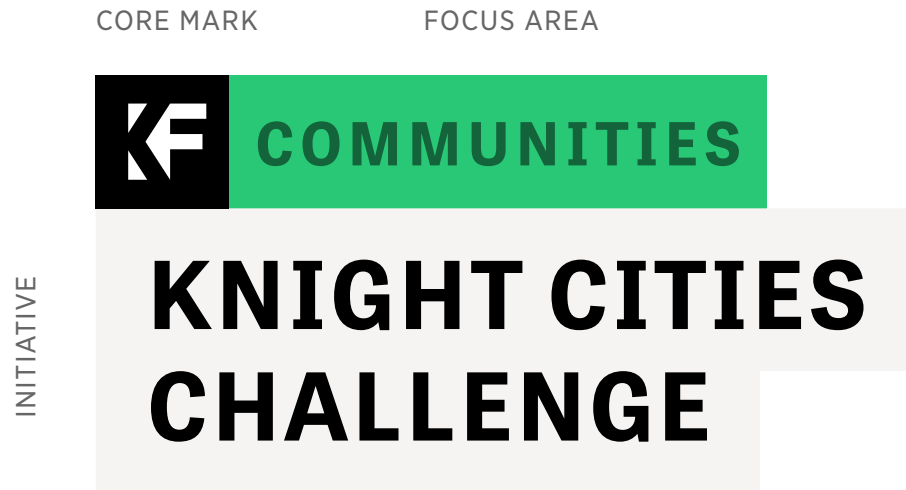
The Flag System creates the most contrast and is housed within colored panels, or flags. This inherently makes the system bold and dominant across imagery or composition. It is shouty and demands attention. This three-level system can plainly express the associated focus area and initiative.

## **FREE-FORM SYSTEM**

The Free-Form System is gentle and subdued. Unencumbered by bold structure, it allows the content to breathe and remain the central focus. This two-level system showcases the core mark with a focus area color and an associated initiative.

## THREE LEVEL FLAG SYSTEM

The three-part system outlines the hierarchy between the core Knight Foundation brand, focus areas, and initiatives.



## FLAGS SECOND LEVEL

Focus area flags are used to associate content with a focus area. Once a focus area flag is used, you can apply that focus area color to other elements to associate them with that focus area without redundancy. Additionally, it creates high contrast against imagery or complex backgrounds.

## ALIGNMENT

The secondary level is connected flush to the right of the primary level, the core mark.

CORE MARK

FOCUS AREA



+



+



+



+



**ALIGNMENT, SIZING,  
AND SPACING**

Since the focus area flag is inseparable from the core mark, the height of the flag matches the height of the core mark box. The font is centered vertically within the flag with .2x padding to the left and right.

CORE MARK

FOCUS AREA



FONT SIZE: **.46X**

ALIGNMENT: **CENTERED VERTICALLY**

**FLAG  
THIRD LEVEL**

Each level of the system is bound to the previous. Program areas must be connected to the primary (core mark) and secondary (focus area) levels of the system. The third level allows a program to be associated with its parent focus area.

**ALIGNMENT**

The third level is connected flush to the bottom of the primary and secondary levels and aligned left.

**OPACITY & HIERARCHY**

When using all three levels of the flag system, the focus area title is brought down to 50% opacity to ensure proper hierarchy. The primary focus is on the program title.



**ALIGNMENT, SIZING,  
AND SPACING**

The third level of the system is limited to three words and houses the name of the associated initiative. The font is aligned left within the flag with .4x padding to the left and right and .36x padding top and bottom.



**THREE LEVEL  
FREE-FORM  
SYSTEM**

While the Flag System builds upon itself, in the Free-Form System, the focus areas and initiatives are interchangeable to ensure a clean, uncluttered mark. The Free-Form System is composed of a colored KF mark, with the addition of either a focus area or an initiative.





**FREE-FORM  
SECOND LEVEL**

In the two level Free-Form System, the focus area is represented in text as well as in the KF mark's color. This sets up the color association for the third level of the system.

**ALIGNMENT**

The secondary level is baseline aligned to the core mark.



**KF ARTS**

**KF JOURNALISM**

**KF COMMUNITIES**

**KF INNOVATION**

**FREE-FORM  
THIRD LEVEL**

The tertiary level of the Free-Form System condenses two levels, Knight Foundation and the respective focus area, into one symbol: the KF mark in the focus area color. The initiative stands free next to the mark, allowing it to retain a level of autonomy from the other levels of the system.

CORE MARK W/ FOCUS AREA COLOR



CORE MARK W/ FOCUS AREA COLOR



**ALIGNMENT, SIZING,  
AND SPACING**

The initiative is always given spacing relative to the mark, 40% the height of the mark. Depending on whether a two or three word initiative is used, the type size will change, but the baseline of the last word is always aligned to the bottom edge of the KF mark.



FONT SIZE: **.434X**  
ALIGNMENT: **BASELINE**



FONT SIZE: **.21X, .387X**  
ALIGNMENT: **BASELINE**

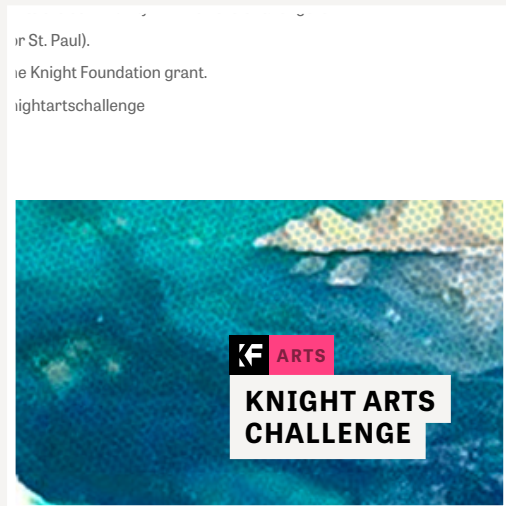
# Branding Application



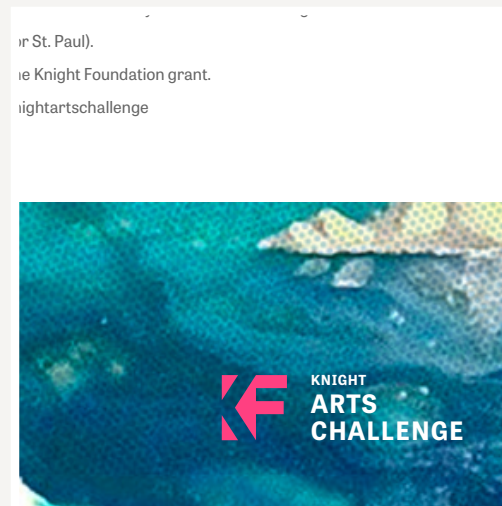
KNIGHT FOUNDATION BRAND MANUAL

## IMAGERY

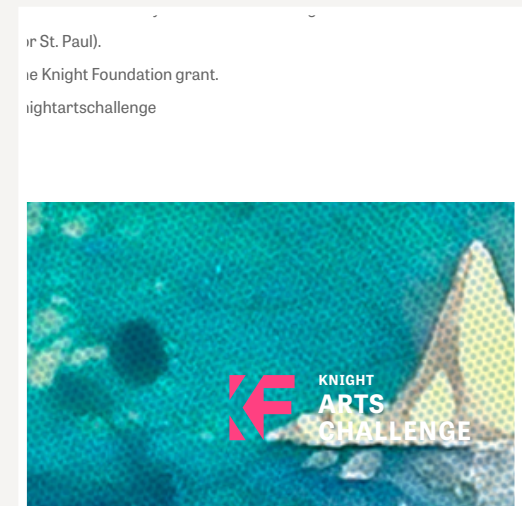
The Flag System lends itself to being used on top of imagery to maintain proper contrast. However, used carefully, the Free-Form System can be effective while remaining subdued.



✓ Do



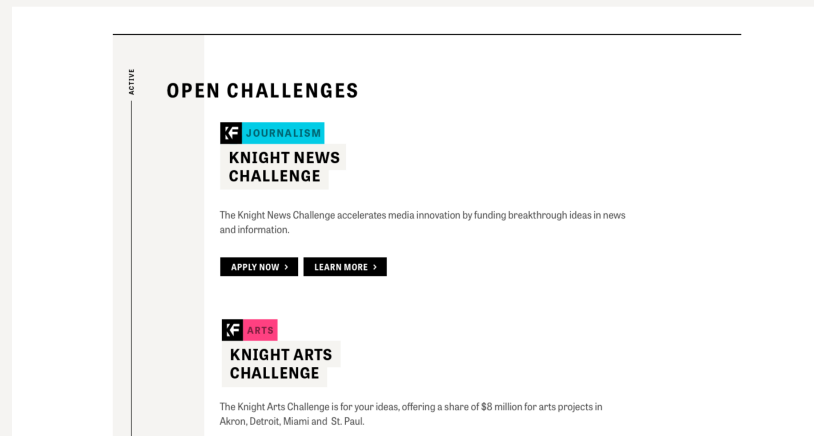
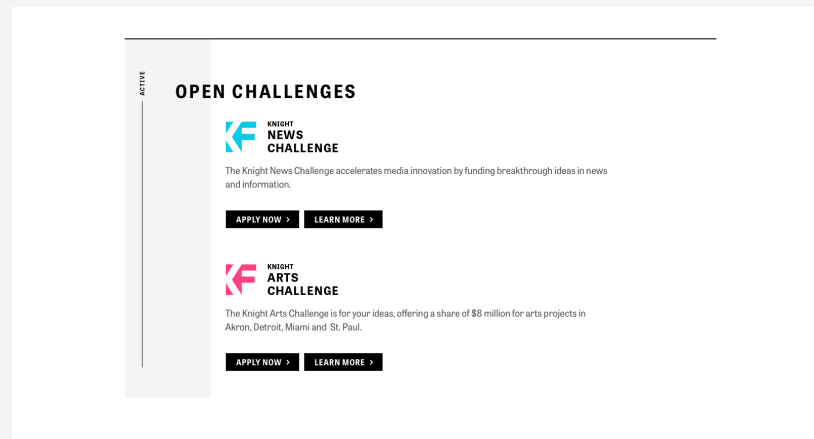
✓ Do



✗ Don't

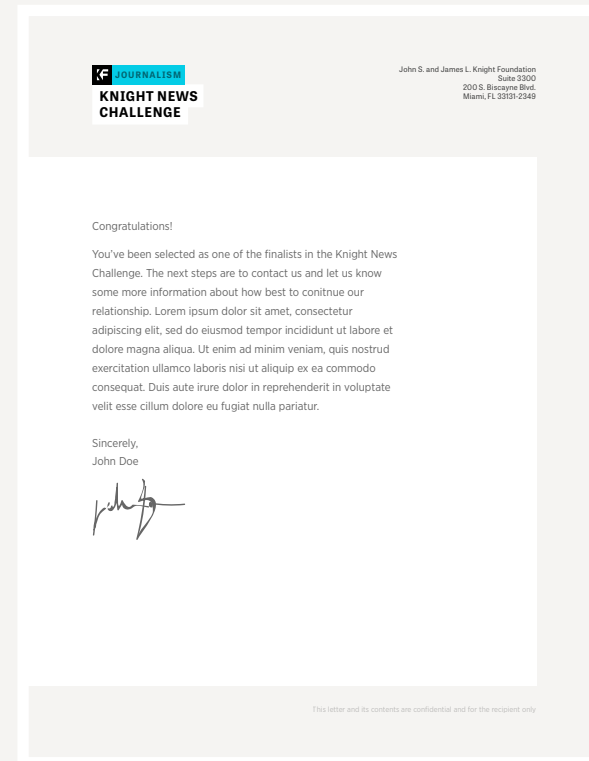
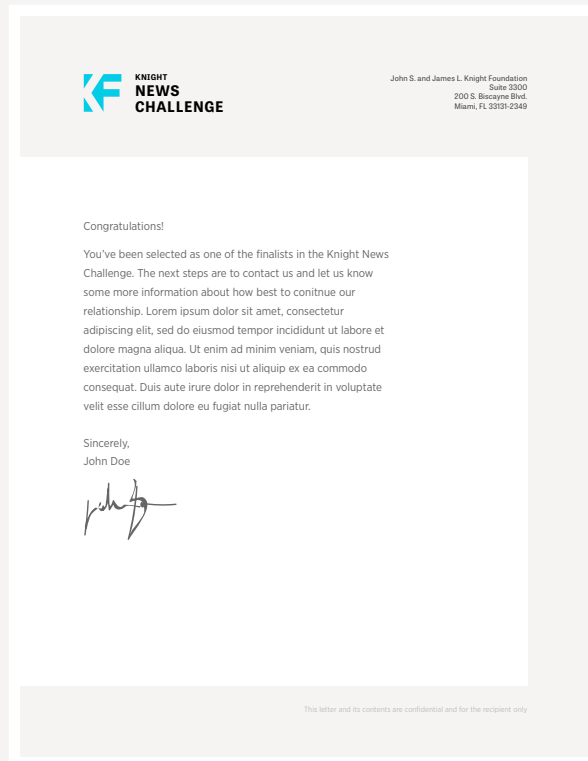
## LISTS

When multiple initiatives are shown together, the Free-Form System allows optimal scannability, while the Flag System can be used to make clear which focus area an initiative belongs to.



## LETTERHEAD

In the example letterhead below, the Free-Form System allows the focus to be on the letter itself, while the Flag System emphasizes the challenge.



## USED WITH OTHER FOUNDATIONS

The flexibility of the KF brand system allows the Knight Foundation to provide a consistent mark to partners to be used in varying contexts.





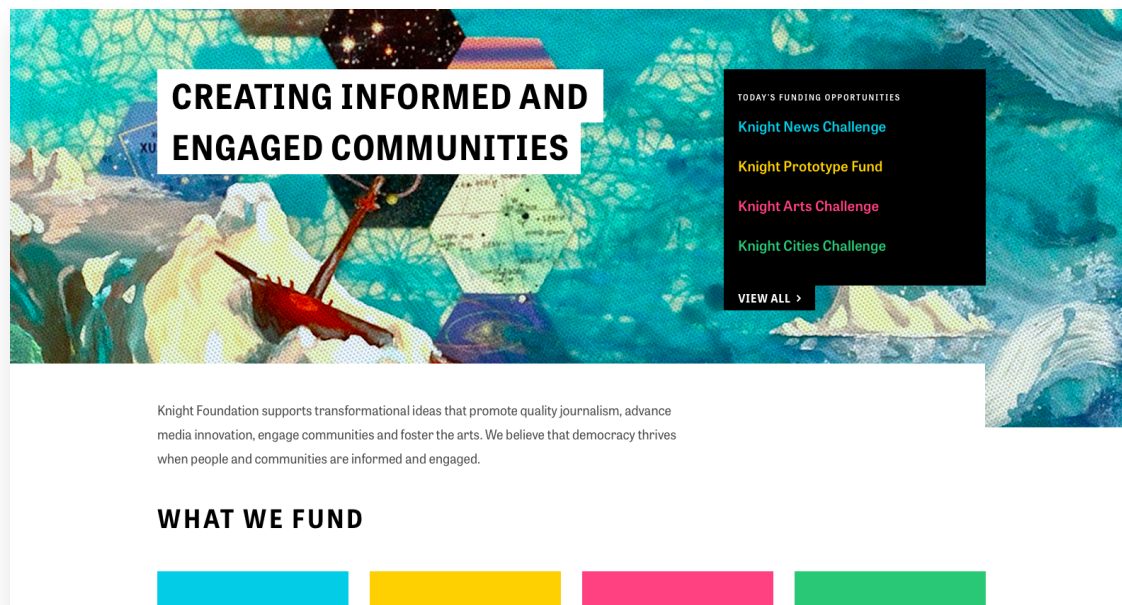
# Image Treatment

---

KNIGHT FOUNDATION BRAND MANUAL

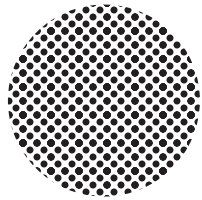
## IMAGE TREATMENT

Halftone overlays on large images carry Knight Foundation's print-based heritage over to its digital presence in a unique way. This image treatment nods to Knight Foundation's past and creates a more interesting and unique effect than a traditional blur or color overlay would.

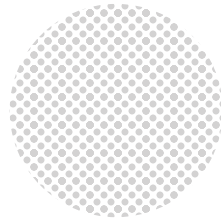


## PROCESS

Overprinting colors is a style rooted in the printing process. To properly execute this effect, a custom dot pattern at 20% opacity is overlaid on the image.



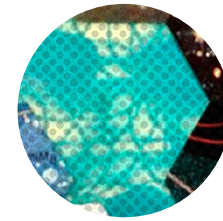
DOT PATTERN



20% OPACITY



OVERLAY

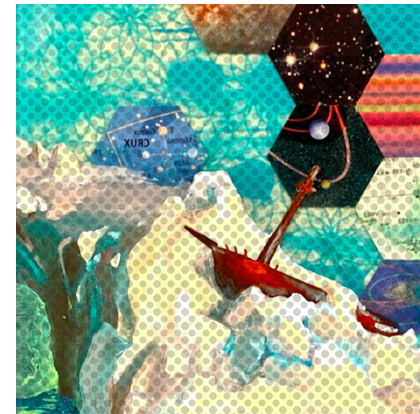
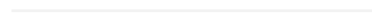


COMPLETE

## APPLIED



BEFORE



AFTER

## **APPLICATION**

The image treatment should only be applied to hero, social media, or dominant images in print media. It does not need to be applied to every image, but can serve as a powerful reminder of the Knight Foundation heritage and brand. The dot pattern overlay is most commonly used in large hero images—for example, at the top of blog posts and topic pages.

There are two particularly potent use cases for this image treatment:

1. As a replacement for methods seeking to create higher contrast, like traditional blur or color overlay.
2. To conceal poor image quality without completely masking the image.