**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 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: FFFFFF

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

TINTS & SHADES

HEX: FF4081

RGB: R 255 / G 64 / B 129

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

PANTONE: 226 U

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

TINTS & SHADES

HEX: 29C876

RGB: R 41/ G 200 / B 118

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

PANTONE: 7479 U

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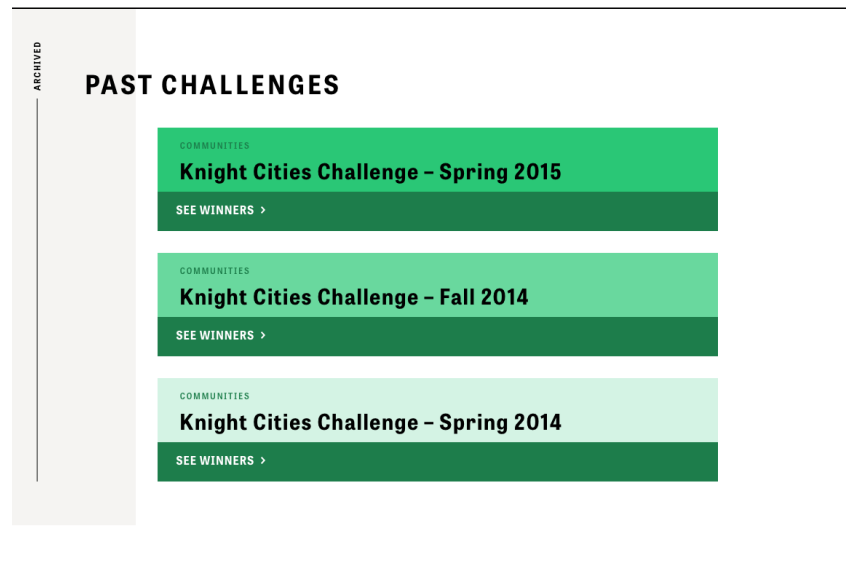
CMYK: C 60 / M 51 / Y 51 / K 20

PANTONE: 426 U

HEX: FF3939

RGB: R 255/ G 57 / B 57

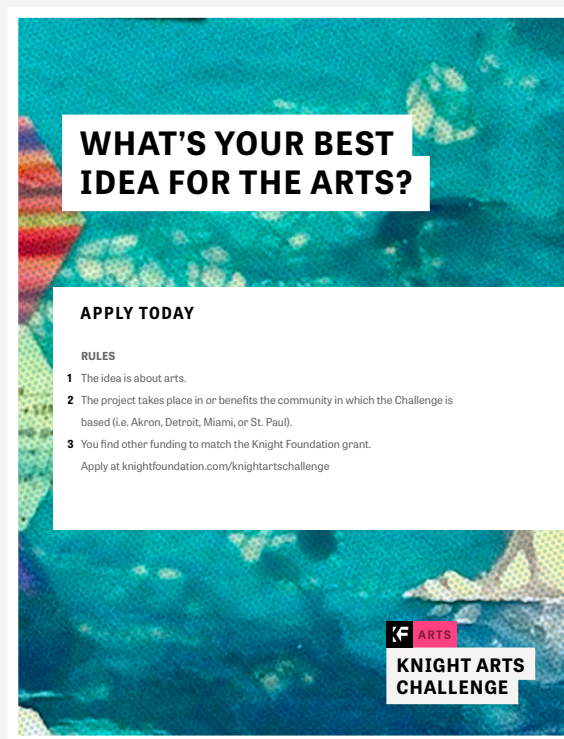**CMYK: C 0 / M 91 / Y 79 / K 0**

PANTONE: BRIGHT RED U

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.
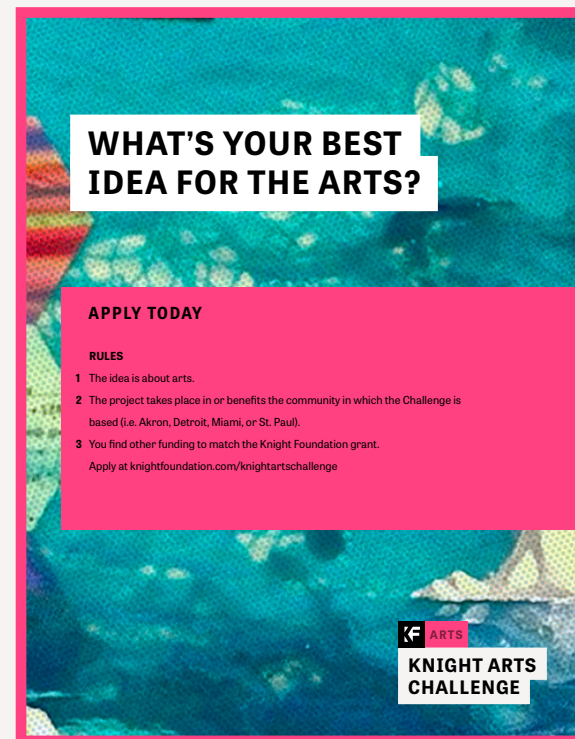
ARCHIVED

PAST CHALLENGES

COMMUNITIES
Knight Cities Challenge – Spring 2015
SEE WINNERS >

COMMUNITIES
Knight Cities Challenge – Fall 2014
SEE WINNERS >

COMMUNITIES
Knight Cities Challenge – Spring 2014
SEE WINNERS >

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.

WHAT'S YOUR BEST IDEA FOR THE ARTS?

APPLY TODAY

RULES
1 The idea is about arts.
2 The project takes place in or benefits the community in which the Challenge is based (i.e. Akron, Detroit, Miami, or St. Paul).
3 You find other funding to match the Knight Foundation grant.
   Apply at knightfoundation.com/knightartschallenge

KNIGHT ARTS CHALLENGE

✔ Do

WHAT'S YOUR BEST IDEA FOR THE ARTS?

APPLY TODAY

RULES
1 The idea is about arts.
2 The project takes place in or benefits the community in which the Challenge is based (i.e. Akron, Detroit, Miami, or St. Paul).
3 You find other funding to match the Knight Foundation grant.
   Apply at knightfoundation.com/knightartschallenge

KNIGHT ARTS CHALLENGE

✖ Don't

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.
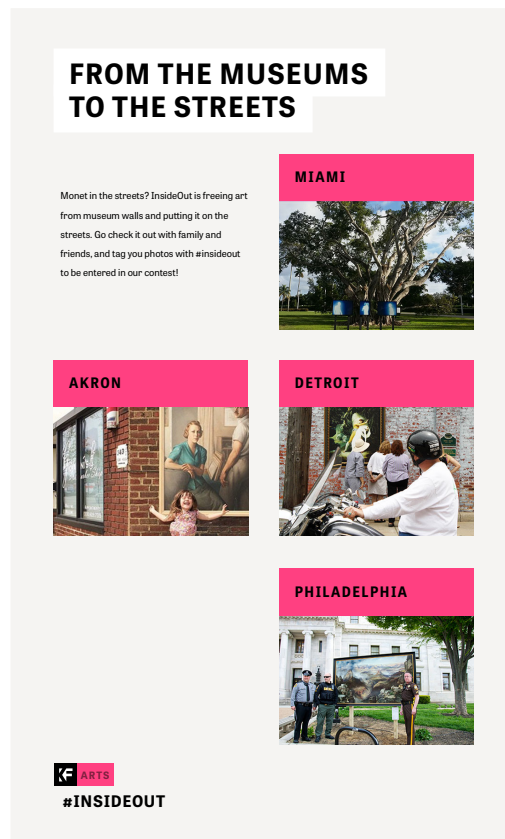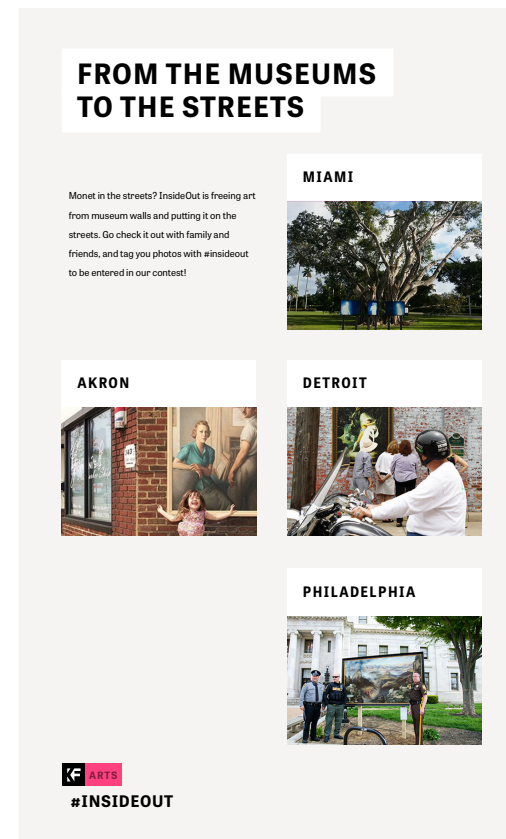

Fig. A

Fig. B

Type Specifications

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

___
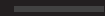
KF LOGO

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.
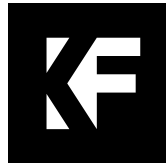
MARK CONSIDERATIONS

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.
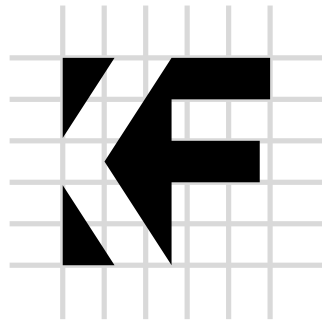
BLACK ON WHITE

WHITE ON BLACK, SLIGHTLY WIDER
OPTICALLY CENTERED IN BOUNDING BOX

KF

KF KNIGHT
FOUNDATION

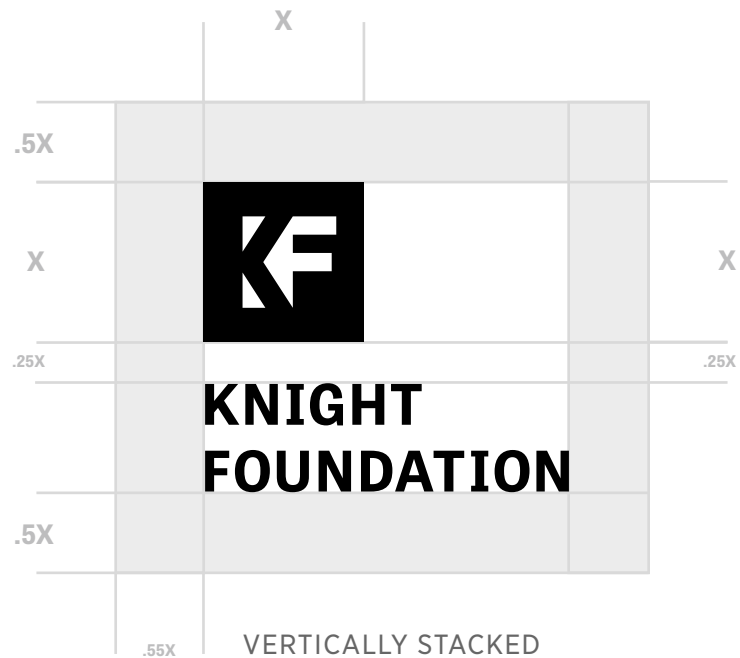KF KNIGHT FOUNDATION

KF

KF KNIGHT
FOUNDATION

KF KNIGHT FOUNDATION

SQUARE LOCKUP

HORIZONTALLY STACKED
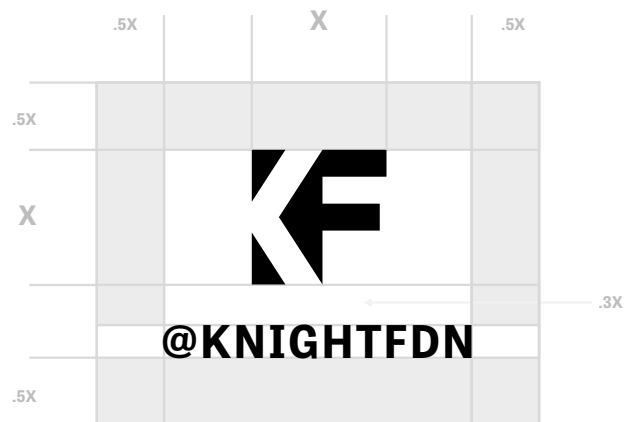
SOCIAL MEDIA - TWITTER

SOLO KNIGHT - WELL-KNOWN

X

.5X

X   **KF** KNIGHT FOUNDATION   X

.5X

.55X   .25X

HORIZONTAL

X

.5X

X   **KF**   X

.25X   .25X

KNIGHT FOUNDATION

.5X

.55X   VERTICALLY STACKED

.5X

X

.5X

.55X

.25X

JOHN S. & JAMES L.
KNIGHT FOUNDATION

X

JOHN S. & JAMES L. LOCKUP

X

.5X

X

.5X

.55X   .45X

SQUARE LOCKUP

X

.5X

X

.5X

.55X   .4X   .45X

HORIZONTALLY STACKED

KNIGHT
FOUNDATION

.5X   X   .5X

.5X

X

.3X

@KNIGHTFDN

.5X

SOCIAL MEDIA - TWITTER

X

.5X

X

.5X

.55X   .4X   .45X

KNIGHT

SOLO KNIGHT - WELL-KNOWN

X

.5X

X **KF KNIGHT FOUNDATION** X

.5X

.55X   .5X   .45X

HORIZONTAL

X

.5X

X   X

.25X   .25X

KF

KNIGHT
FOUNDATION

.5X

.55X   .45X

VERTICALLY STACKED

X

.5X

X   **KF**   **KNIGHT FOUNDATION**   **X**

.5X

.55X   .4X   .45X

CENTERED LOGOTYPE

X

.5X

X   **KF**   **JOHN S. & JAMES L.**   **X**
           KNIGHT FOUNDATION

.5X

.55X   .4X   .45X
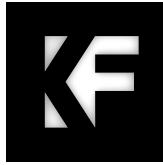
JOHN S. & JAMES L. LOCKUP

✕ 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.

02. Don't modify the corner radius of any element.

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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.

Brand System

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.

CORE MARK   FOCUS AREA

KF COMMUNITIES

INITIATIVE

KNIGHT CITIES CHALLENGE
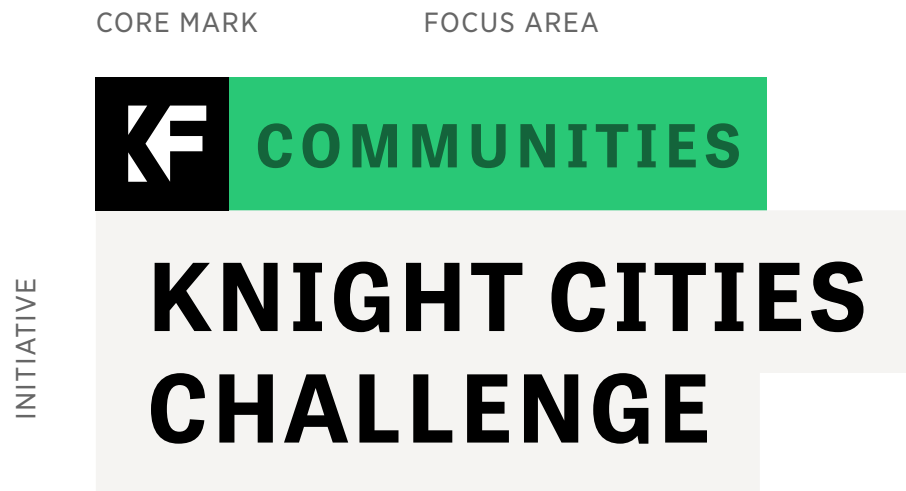
FLAGS
SECOND LEVEL

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

KF   +   **ART**

KF   +   **COMMUNITIES**

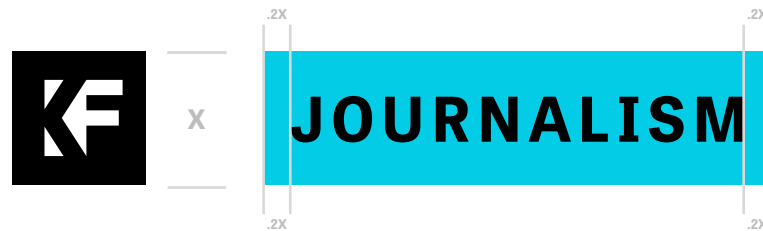KF   +   **JOURNALISM**

KF   +   **INNOVATION**

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

KF **JOURNALISM**

.2X   .2X

KF   x   **JOURNALISM**

.2X   .2X

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.

FOCUS AREA

KF JOURNALISM

50% OPACITY
FOCUS AREA TITLE

+

INITIATIVE

KNIGHT NEWS CHALLENGE

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.

.2X   .2X

JOURNALISM

.2X   .2X

.4X   .4X

.36X   .36X

KNIGHT NEWS CHALLENGE

.36X   .36X

.4X   .4X

FONT SIZE: **.7X**
ALIGNMENT: **LEFT**

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.

KF **NEWS CHALLENGE**

CORE MARK &
FOCUS AREA COLOR

FOCUS AREA OR 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.

CORE MARK   FOCUS AREA

X   **KF** **COMMUNITIES**

.4X

FONT SIZE: **1.14X**
ALIGNMENT: **BASELINE**

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

KF + **NEWS
CHALLENGE**

2 WORD INITIATIVE

CORE MARK W/ FOCUS AREA COLOR

KF + **KNIGHT
NEWS
CHALLENGE**

3 WORD INITIATIVE

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.

X

KF

NEWS
CHALLENGE

.4X

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

X

KF

KNIGHT
NEWS
CHALLENGE

.4X

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

Branding Application
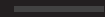
IMAGERY

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.
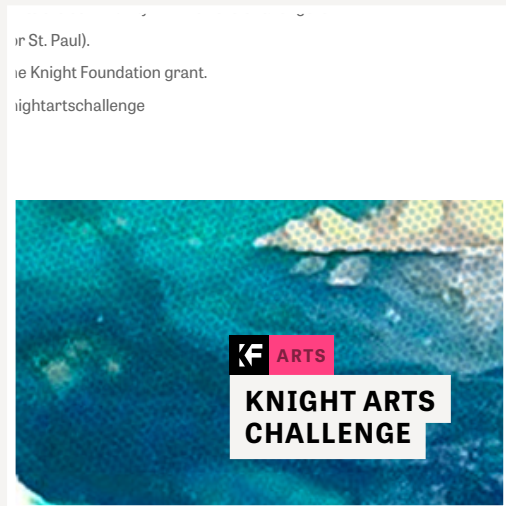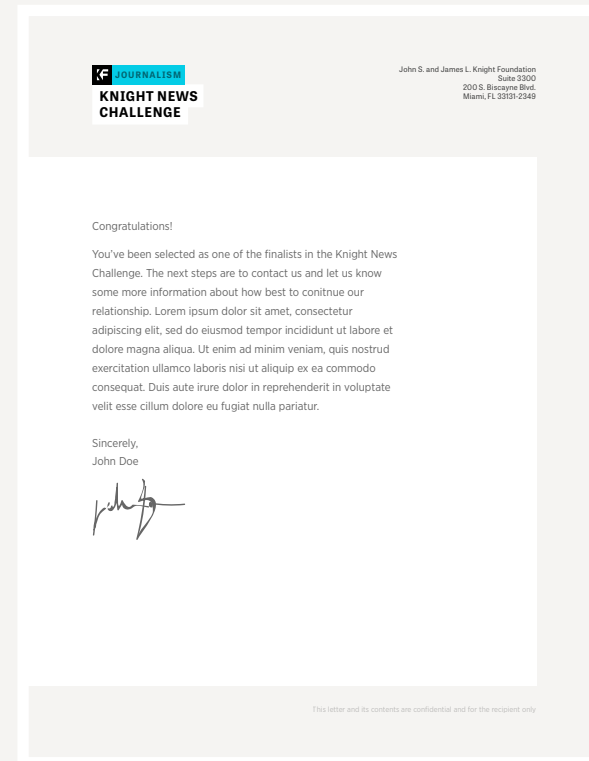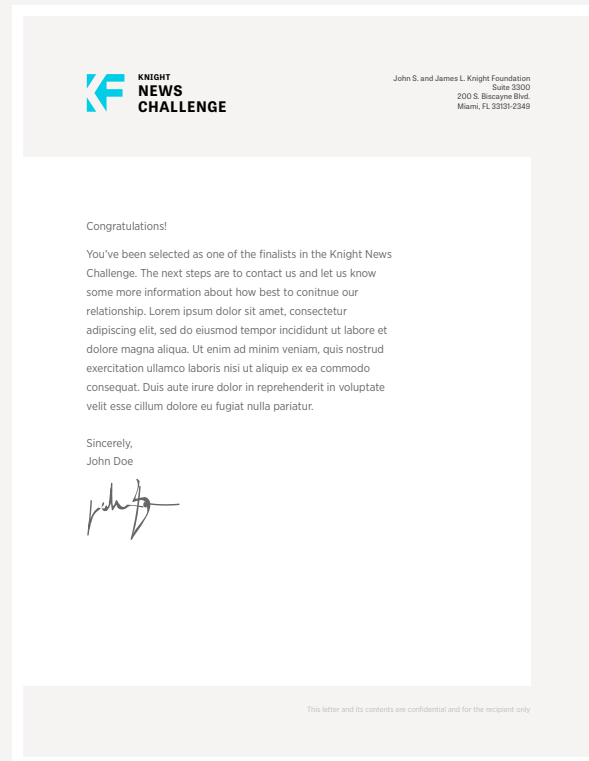

✔ Do
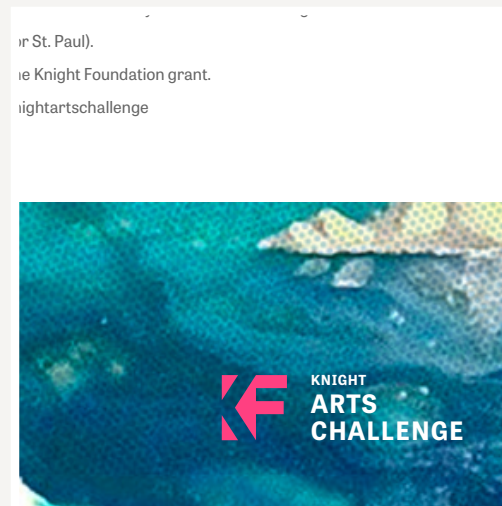
✔ Do
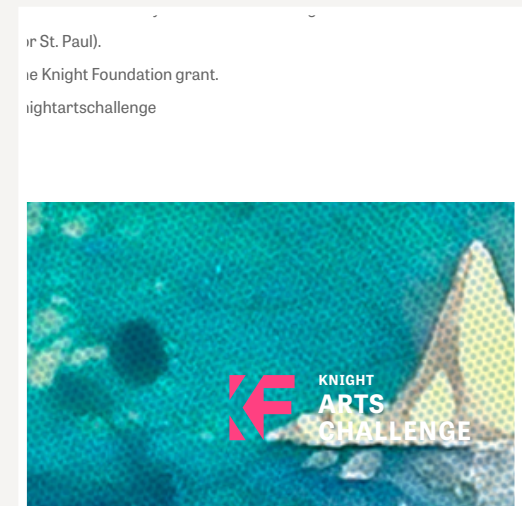
✘ Don't

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.
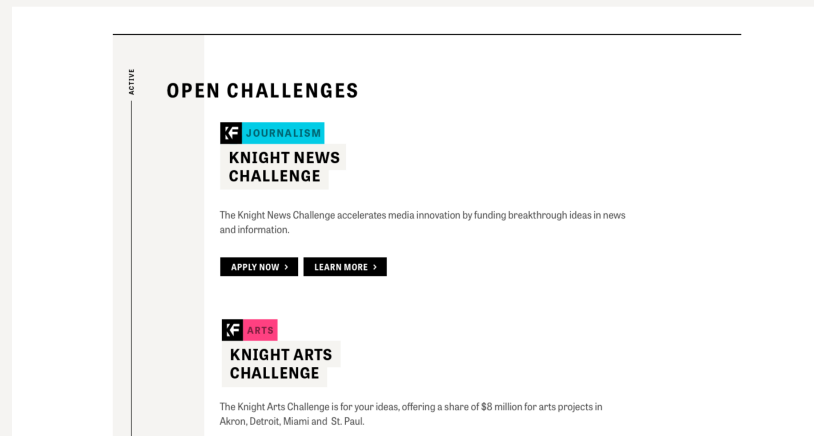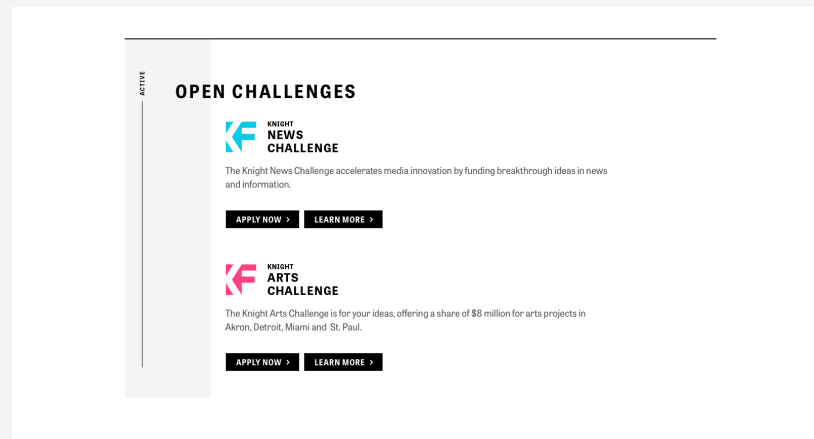
LETTERHEAD

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.
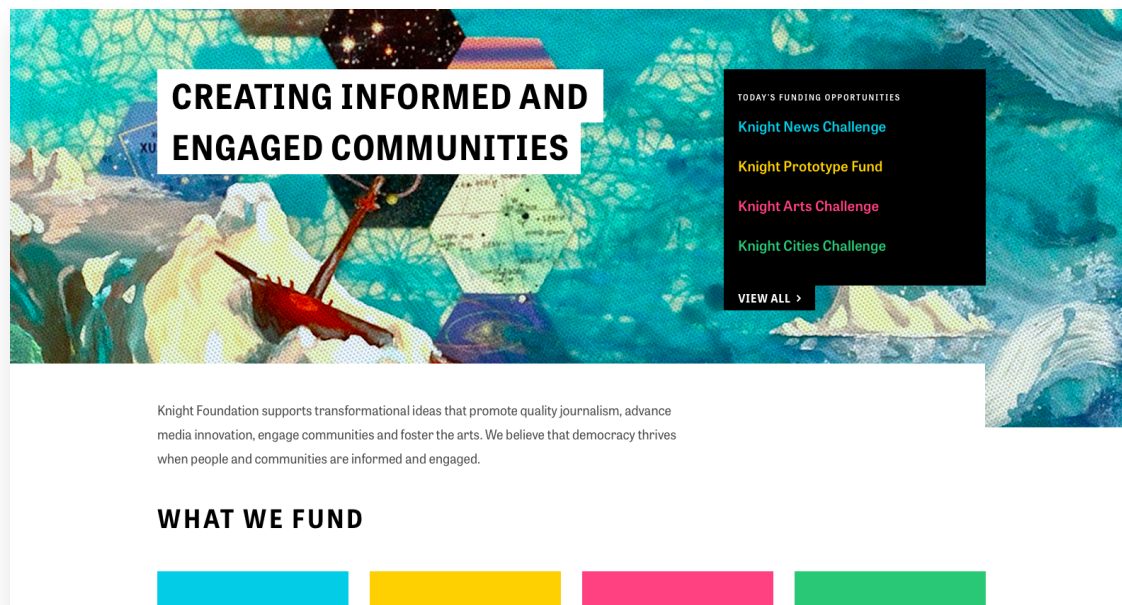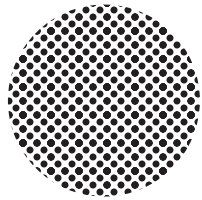
Image Treatment

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.
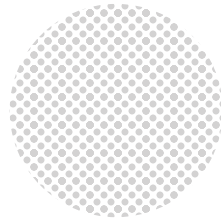
PROCESS

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.
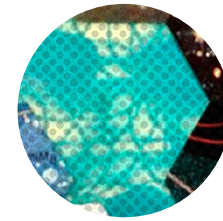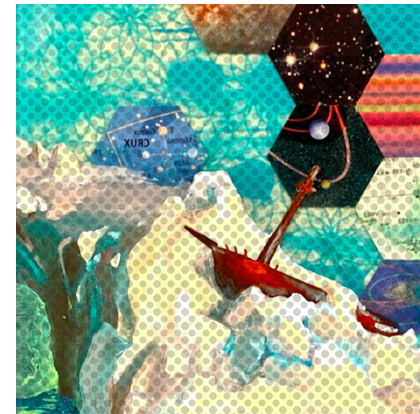
DOT PATTERN   20% OPACITY   OVERLAY   COMPLETE

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.