



# Brand Style Guide

# PREFACE

This guide introduces the new design identity for the University of Toronto's Robotics for Space Exploration (RSX) design team and provides guidance for its use.

As the team has continued to expand, a common design language between the almost ten sub-teams and growing industry involvement has been lacking.

The aforementioned redesign and this style guide seeks to address that issue, ushering in a complete overhaul of all assets and aligning them with a common system that is representative of RSX's drive and passion for robotics through space exploration.

While not an exhaustive representation, this document provides guidance that if used as a starting point, will ensure a consistent and professional outward-facing identity is maintained for years to come. As the team's visual identity continues to evolve, this document should be updated to match.

# INDEX

## 1.0 Introduction

- 1.1 VISUAL LANGUAGE
- 1.2 THEME WORDS

## 2.0 Logo

- 2.1 LOCKUP
- 2.2 VARIANTS
- 2.3 PLACEMENT
- 2.4 CLEARANCE
- 2.5 WHAT TO AVOID

## 3.0 Colours

- 3.1 PALETTE
- 3.2 IMAGERY

## 4.0 Typography

- 4.1 TYPEFACES
- 4.2 TYPESTYLES
- 4.3 BEST PRACTICES

## 5.0 Brand in Use

- 5.1 INSTAGRAM

# 1.0

1.1 VISUAL LANGUAGE  
1.2 THEME WORDS

# Introduction



# VISUAL LANGUAGE

## 1.1

RSX's visual language is meant to be one that reflects the broader spirit of its best members. The shapes are razor-sharp. The colours are bright, punchy, and energetic. The type is bold and often in all-caps, looking as though it could support its own weight. The language of this new design isn't afraid to be in-your-face. It's unabashedly itself.

Due to these aspects, designers must rely on their knowledge of hierarchy, balance, weight, density, contrast, scale, and more to ensure that assets made in this style still feel refined and not overly noisy. Each section of this guide has further recommendations on enhancing clarity, and finding balance in this language.

# THEME WORDS

1.2

When creating assets in this style, ask yourself if they match some of these theme words. Remember not to go overboard though. Using negative space or limiting the amount of colors and components in your design is just as important as matching the theme. Knowing when to stop is what distinguishes a cluttered or noisy design from a on-theme one.

**Bold**

**Bright**

**Electric**

**Energetic**

**Punchy**

**Proud**

**Daring**

**Sharp**

# 2.0

- 2.1 LOCKUPS
- 2.2 VARIANTS
- 2.3 PLACEMENT
- 2.4 CLEARANCE
- 2.5 WHAT TO AVOID

# Logo

# LOCKUPS

2.1

There are two main variants of the RSX lockup: the main, and abbreviated version (Fig. 1), and the longform version (Fig. 2). Whenever possible, the primary, abbreviated lockup should be used.

For cases where the lockup is the main focus or is taking up the majority of the content, like at the end of a video or as the footer for a website, use the longform version. Otherwise, use the primary lockup and scale it match its surrounding content

Refer to section 2.3 for more on scaling and placement.



FIGURE 1. PRIMARY LOCKUP

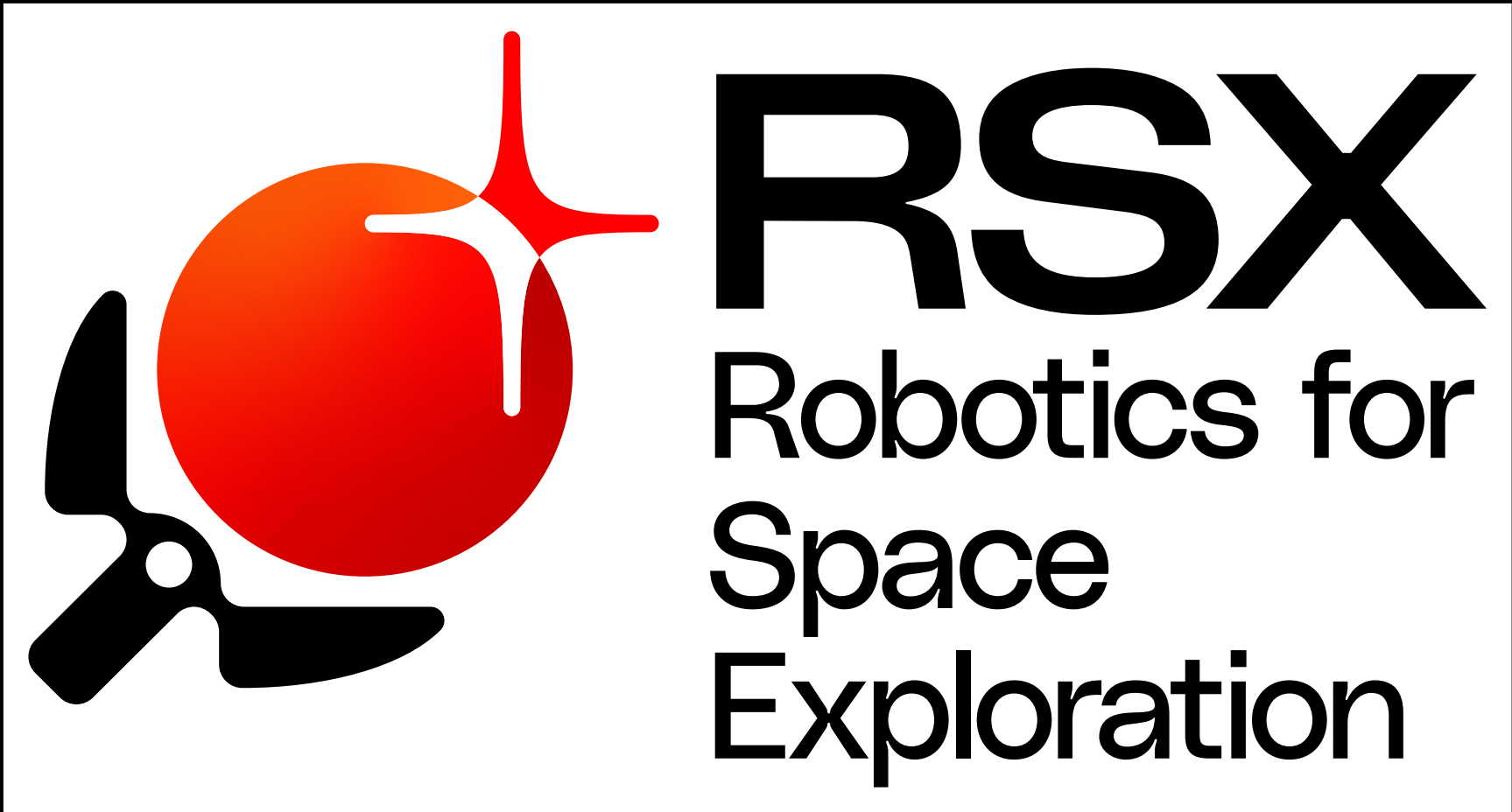


FIGURE 2. LONGFORM LOCKUP

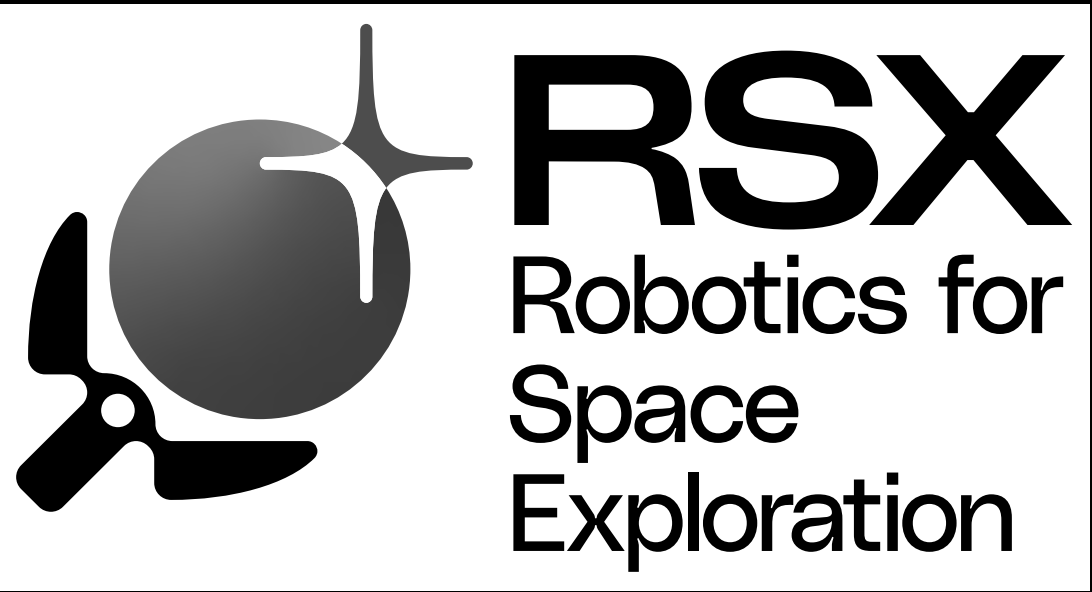
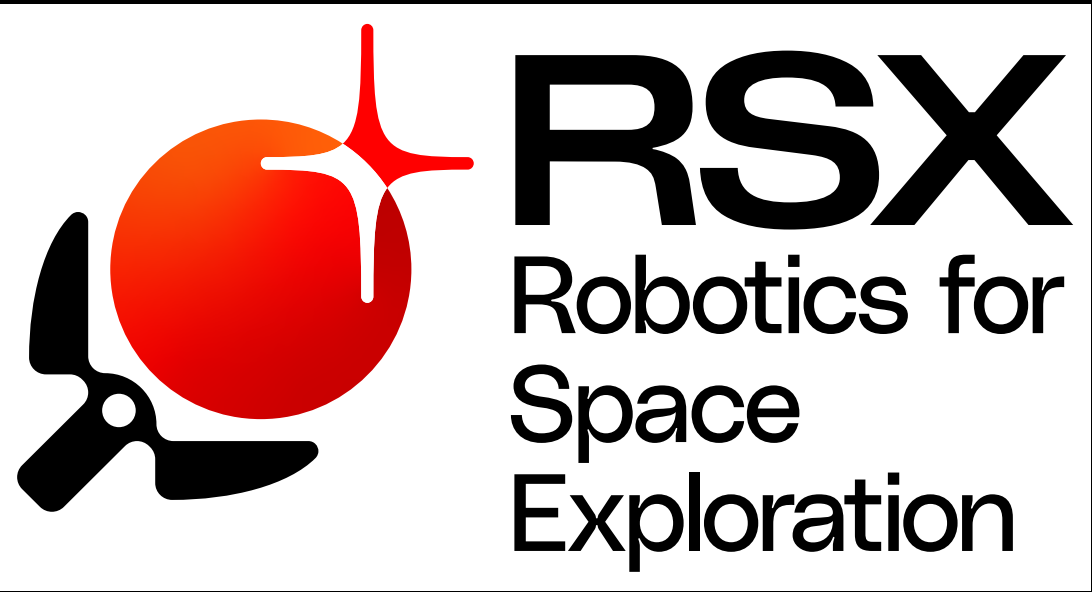
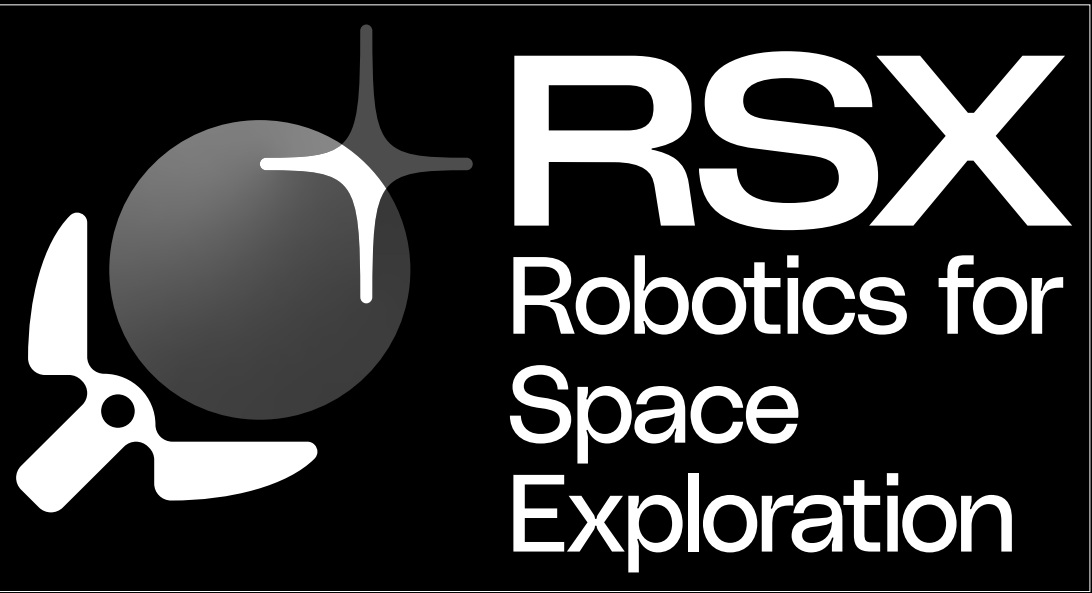
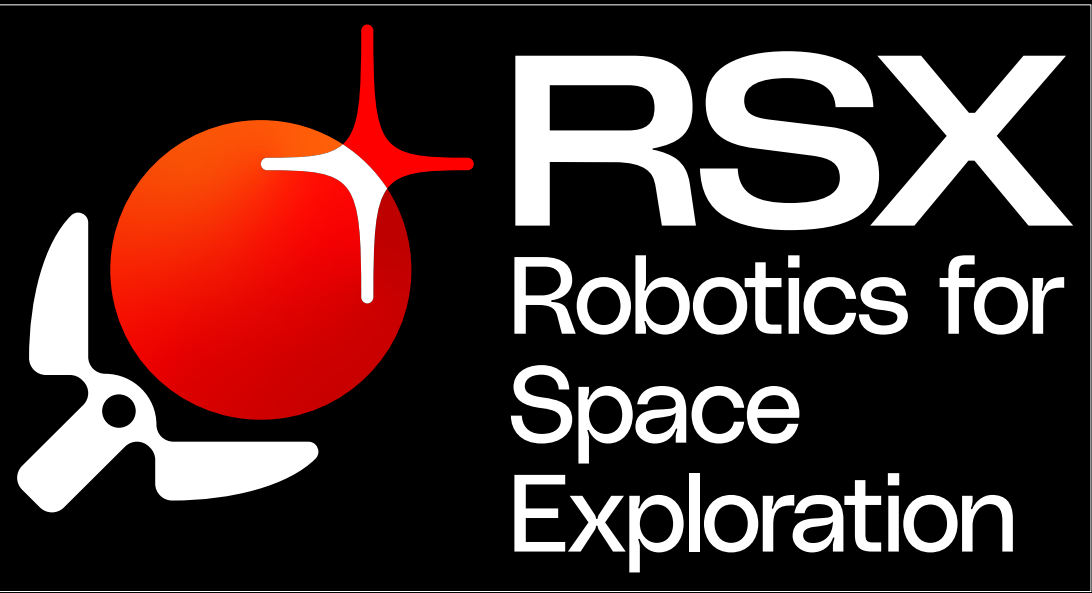
# VARIANTS

2.2

While there are technically four different variants, the grayscale versions only exist for use where absolutely necessary. Otherwise, use the white text variants of the lockups when shown against a dark background, and the black text versions when shown against a bright background.

Always use the SVG or PNG versions, which allow for transparency, and do not apply a background or container of any kind to the logo. The examples here exist only for illustrative purposes.

Refer to section 2.5 for more on what to avoid.



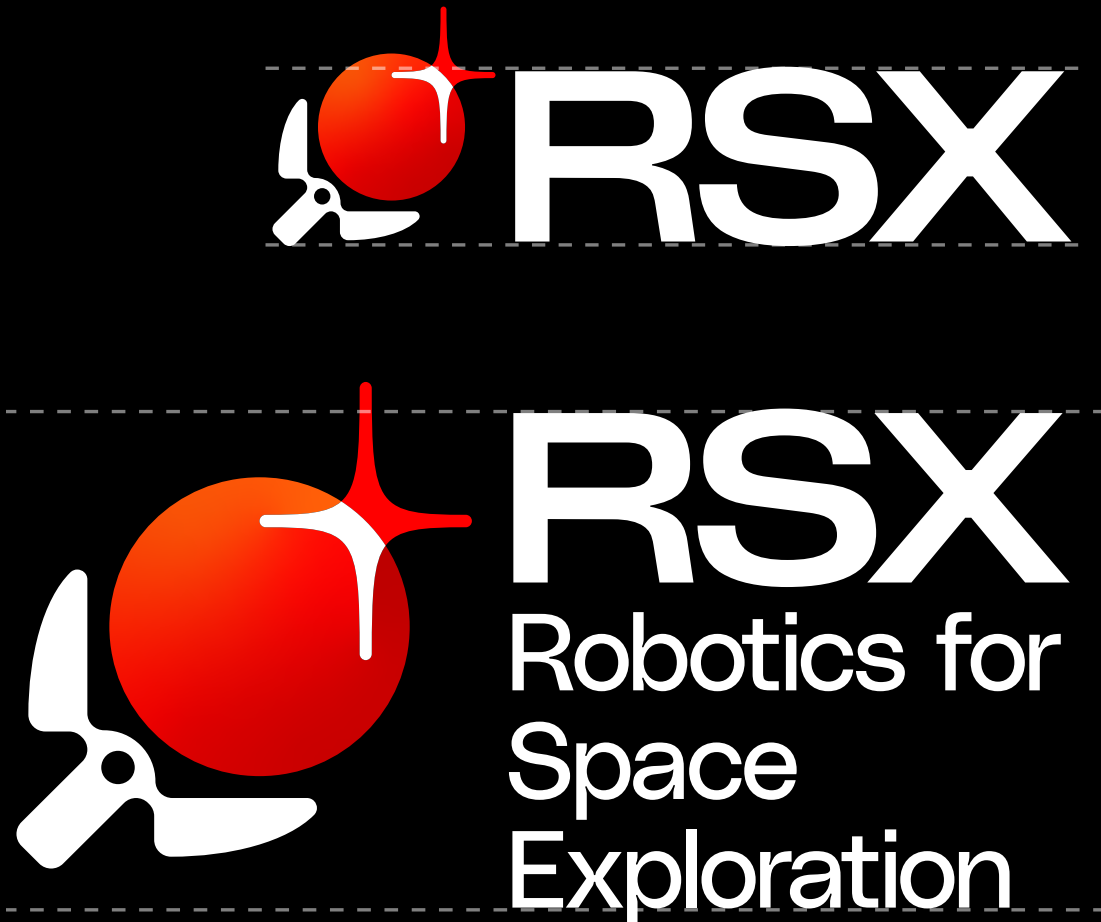
# PLACEMENT

# 2.3

When placing the lockup and aligning it to guides or other elements, do not align it by the direct bounds of the image. Due to the top of the star, this will result in its placement feeling unbalanced.

Instead, use the bounds seen here. This allows the lockup to be aligned using the most visually prominent elements, resulting in a much more balanced placement.

When possible, the primary, abbreviated logo should be used, and should be placed in

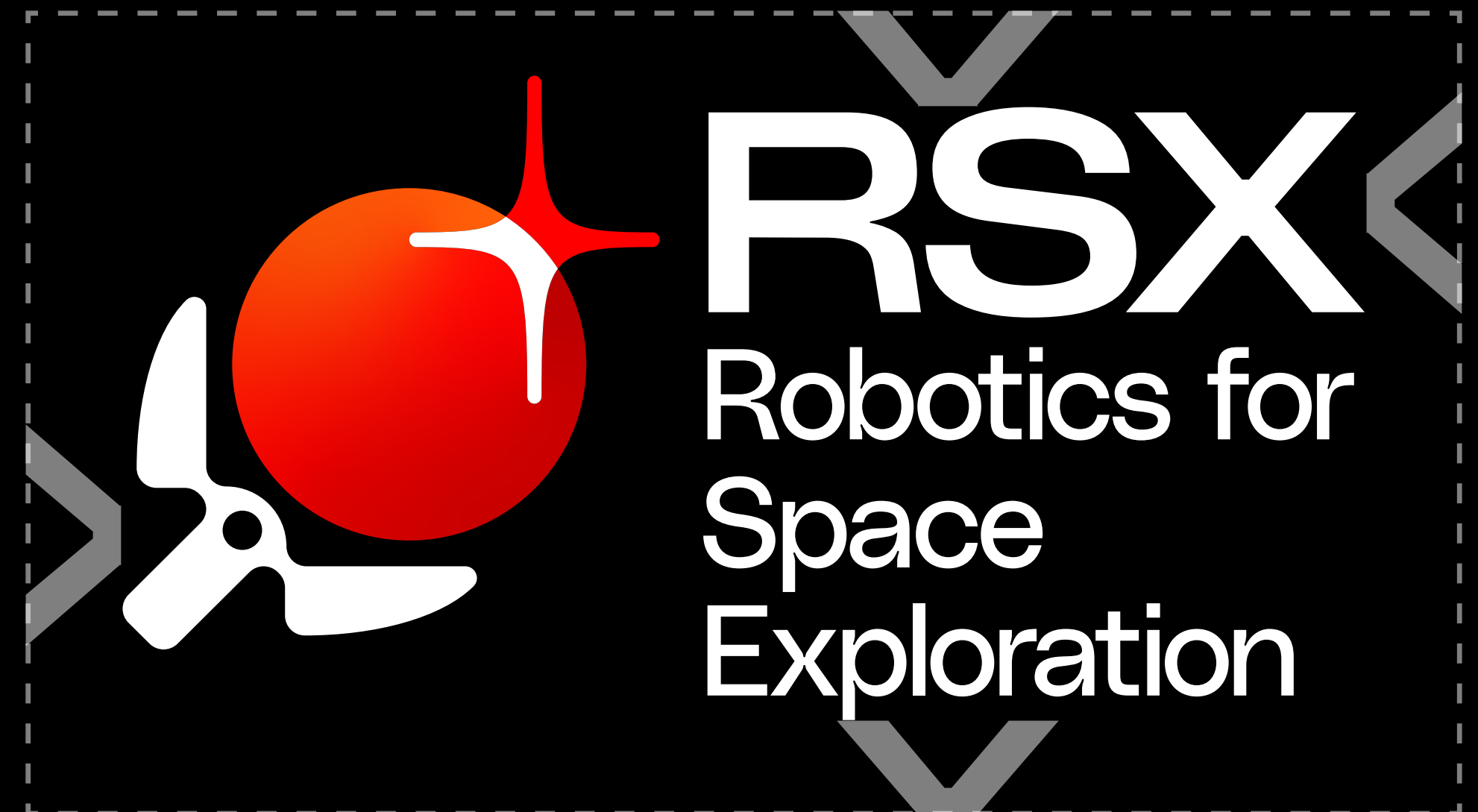


# CLEARANCE

2.4

For the proper amount of breathing room around the lockups,

1. Take the letter X from the abbreviation
2. Crop it to only use the right half
3. Rotate it as appropriate to determine the correct minimum clearance

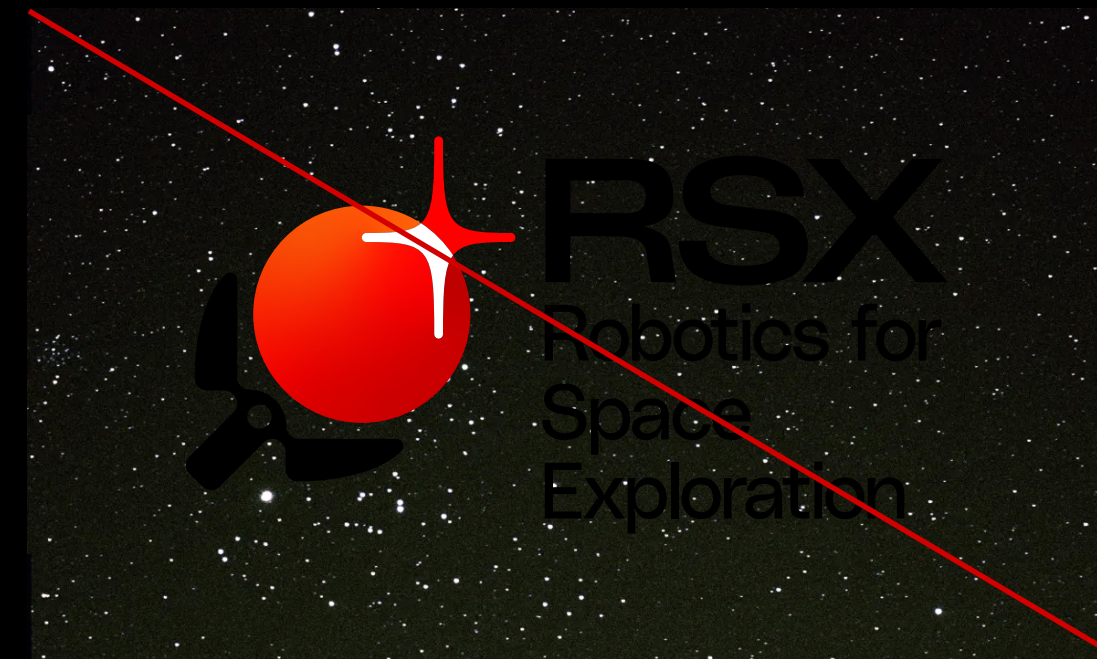




# WHAT TO AVOID

2.5

- Do not use color combinations or backgrounds that make the logo illegible
- Do not recolour the logo
- Do not rotate, skew, or alter the logo
- Do not crop the logo or use elements selectively
- Do not apply effects to the logo such as stroke, emboss, drop shadow, or any other effect that compromises legibility or otherwise modifies the look





# 3.0

3.1 PALETTE  
3.2 USE WITH IMAGES

# Colours

# PALETTE

3.1

Our primary colours are pure white and black. The stark contrast of these colours represents the boldness and excitement that we hope to embody within the entire visual identity.

When used with intention, the rest of our colours can further this effort, with their vibrancy contributing to the energy we feel our team embodies.

Due to their vibrancy, be careful not to over-use colours. Using too many in one design or view can be overwhelming and make result in the focal point being unclear.

WHITE

HEX: #FFFFFF  
RGB: (255, 255, 255)

SONIC SILVER

HEX: #78787F  
RGB: (120, 120, 127)

BLACK

HEX: #000000  
RGB: (0, 0, 0)

RSX RED

HEX: #F20C06  
RGB: (242, 12, 6)

FUSION ORANGE

HEX: #FF5C00  
RGB: (255, 92, 0)

ELECTRIC GREEN

HEX: #B5F70D  
RGB: (181, 247, 13)

OZONE TEAL

HEX: #069AC1  
RGB: (6, 154, 193)

PACIFIC BLUE

HEX: #007BFF  
RGB: (0, 123, 255)

ULTRAVIOLET

HEX: #6B27FD  
RGB: (107, 39, 253)

COSMIC PINK

HEX: #FF3993  
RGB: (255, 57, 147)



# USE WITH IMAGES

3.2

When possible, and unless visibility is absolutely necessary, images should use a tinted grain overlay effect using one of the colours in our palette. The tool to create this effect is [acesible at alxy.ca/dithertool](https://alxy.ca/dithertool) and should be used with the following settings.

Use Dithering

Grain Overlay: ON

Exposure: 0.00

Brightness: 0.00

Contrast: 0.00

Grain/Overlay Image:

Choose FileNo file chosen

Overlay Source:

Built-in Grain (generated)

Overlay Opacity: 0.20

Grain Scale: 2.05x

Grain Intensity: 1.00

☒ Monochrome Grain

Overlay Blend Mode:

overlay

Base Desaturate: 0.70

Tint Color:

Tint Opacity: 0.70

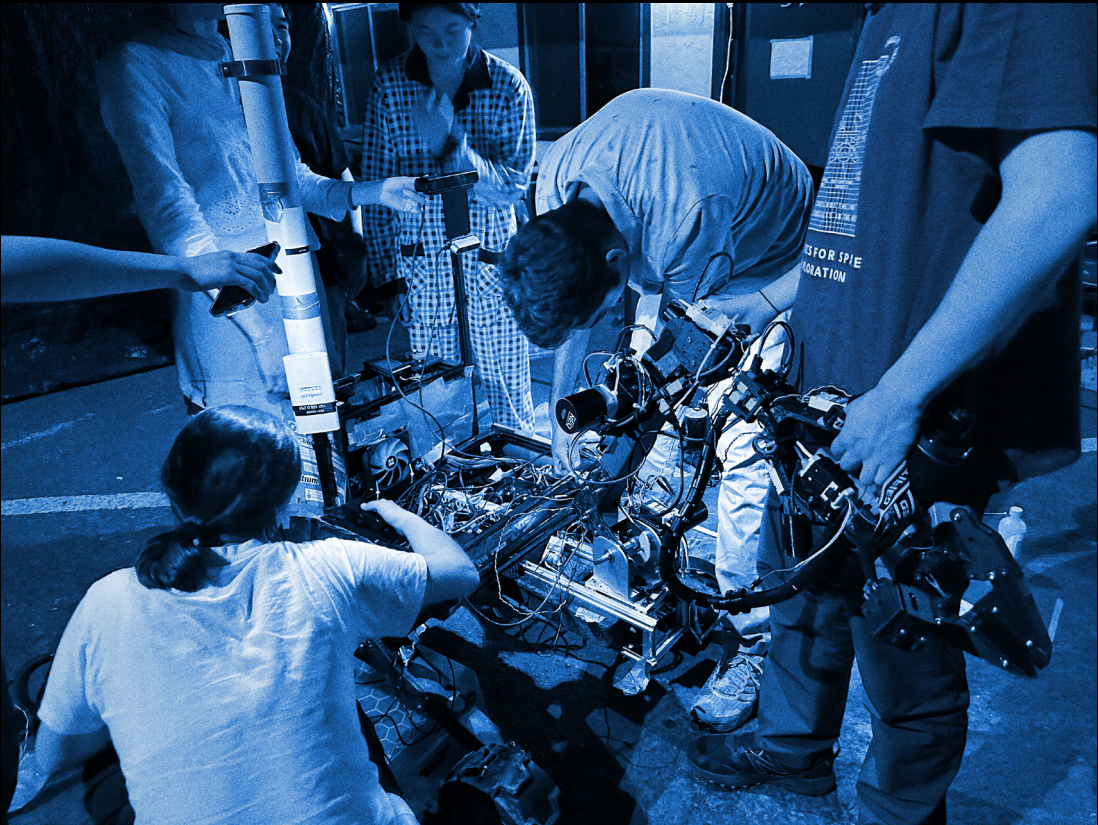
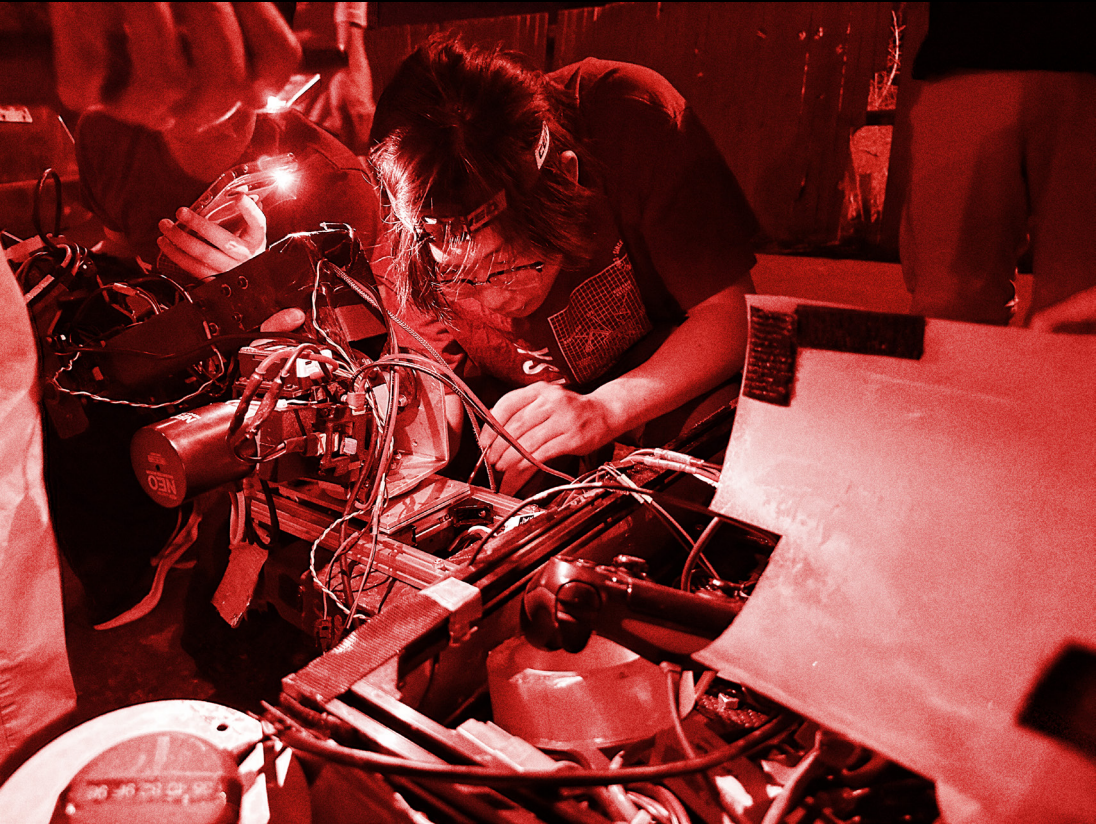
Tint Blend Mode:

color

Scale: 1.00x (4032x3024)

0.1x1x2x3x4x5x

Download Image





# 4.0

4.1 TYPEFACES  
4.2 TYPESTYLES  
4.3 BEST PRACTICES

# Typography

# TYPEFACES

4.1

The main typefaces we use are Shapiro and PolySans.

Our primary typeface is a modified version of Shapiro. Its extended width and heavy weight contribute to the visual language, while also featuring an extremely versatile body style.

PolySans is beautiful when used as a display font, and the mono style is excellent when used sparingly.

Robotic landers fix jammed  
gyroscopes while exploring  
vast Martian zones quickly.

POLYSANS

ROBOTIC LANDERS FIX JAMMED  
GYROSCOPES WHILE EXPLORING  
VAST MARTIAN ZONES QUICKLY.

SHAPIRO

# TYPESTYLES

4.2

While the title style is PolySans Median, it should be used sparingly. It excels when used on a large scale, such as the title page or section pages used in this guide. When using the title style, make sure to scale the weight to match the font size. Lower weights should be used at smaller sizes, and the PolySans Bulky weight should be avoided if possible. Even then, Median shines at large sizes, and should be used accordingly. Due to the already bold and blocky nature of the font, this style should be used in title case. Do not use all-caps.

Shapiro Modified 65 Wide is used as a headline style and is used much more often. It matches the type style used in the logo and is excellent for use as section headers or smaller titles, at which the details of PolySans get lost due to the small size but an impact or visual statement is still desired. This style always uses all-caps. Do not use sentence case or any lowercase letters.

For captions or subheadings, use PolySans Neutral Mono, in all-caps. This can be used when adding a caption to content for clarity, or breaking up subsections of content. On rare occasion, this style may be used as clarifying text, in larger blocks, however Shapiro 55 Middle should remain the primary body style for the content. PolySans Neutral Mono should not serve as a replacement; only an accompaniment. This style should not be used at large sizes and should always be all-caps.

Shapiro 55 Middle serves as the body style. It is a simple sans serif, works well at small sizes, and harmonizes with the other styles.

PolySans Median

TITLE STYLE

SHAPRIO MODIFIED 65 WIDE

HEADLINE STYLE

POLYSANS NEUTRAL MONO

CAPTION STYLE

Shapiro 55 Middle

BODY STYLE

# BEST PRACTICES

# 4.3

PRACTICES

When writing out the full name of the design team, use title case. Do not capitalize the “X” in “Exploration.”

Avoid hyphenating text in official communication if possible. Although it helps with alignment, it breaks the flow when reading and should generally be avoided.

Use Sonic Silver selectively for certain text to avoid exclusively white or black text. This helps with visual hierarchy in designs and can help to reduce the feeling of clutter.

EXAMPLES OF PROPER USE

This year, the University of Toronto’s Robotics for Space Exploration design team took home

This year, the University of Toronto’s Robotics for Space Exploration design team took home

EXAMPLES OF IMPROPER USE

This year, the University of Toronto’s Robotics for Space eXploration design team took home

This year, the University of Toronto’s Robotics for Space eXploration design team took home

# 5.0

5.1

INSTAGRAM

# Brand in Use



# INSTAGRAM

5.1

Use the following Instagram post examples as inspiration or templates for your designs. Try to avoid too much repetition of the exact same elements or be selective with which elements are used when. For example, by being selective with when the repeated slash element (//////) is used, it doesn't lose its power or feel overused.

Similarly, the tined grain effect doesn't *need* to be used in every image. If clarity is key, or if it feels like the effect is being overused, opt to use the unedited image instead. Additionally, if the colour palette feels like its too restrictive or like the same colours are being repeated, choose some new colours that match with the existing ones and convey the same brand themes.



2025  
**EngSci Club Fair**



URC 2025  
**Final Day Recap**



WINTER CLUB FAIR  
**Come Meet Us!**  
MYHAL ARENA ///////////////  
//////////////// 11:00 AM – 1:30 PM



# REMARKS

While detailed, the goal of these guidelines is not to be overly restrictive. With them, we hope that future marketing teams are able to worry about one less thing, having a strong foundation for the team's branding and their designs.

We encourage you to take these guidelines and experiment with them, feeling confident that as the team's brand evolves, a consistent through-line will remain.