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Recommendations for Language Usage

SESQUICENTENNIAL/150TH ANNIVERSARY/150TH BIRTHDAY

Because the word “sesquicentennial” appears prominently in the logo, always use it on first reference to the yearlong celebration.

- “As the University prepares for its sesquicentennial, …”
- “Sesquicentennial events include …”
- The word does not need to be capitalized unless it is used as part of a proper name
  - “Runners participating in the Sesquicentennial Sneak …”

Let context be your guide for subsequent references. Feel free to incorporate sparing usage of alternate phrasing, such as “150th anniversary” or “150th birthday” celebration.

- Use “anniversary” for formal events, such as a banquet or gala.
- Reserve “birthday” for casual festivities, such as a picnic or outdoor concert.
- Lower-case anniversary and birthday unless they are incorporated into a proper name.
- Be sure to verify any sweeping historical claims.
- Remember: Very few recurring events date back to 1864, so be careful to modify them appropriately.
  - Acceptable: The Korbel Dinner—Celebrating the University’s Sesquicentennial
  - Wrong: The 150th Korbel Dinner
MESSAGES FOR SESQUICENTENNIAL COMMUNICATIONS

150 years of looking forward
Please avoid using this phrase as a tagline. Do use it to shape programming and inform general discussions about the sesquicentennial. For example, newsletter articles and direct mail communications offer the perfect opportunity to reinforce the University’s legacy as a future-focused institution.

• “From its very beginnings, the University aimed to educate the next generation of leaders.”
• “Throughout the University’s long history, it has always looked to the future, aiming to serve a growing city and a thriving state.”

A call to participate
All sesquicentennial content should be geared toward engagement and toward cultivating pride in the institution. This may mean emphasizing the ways the target audience can participate in specific events, or it may involve offering an opportunity for sharing memories or submitting ideas. Be sure to direct your audiences to the sesquicentennial website, where they can submit their own University stories.
MESSAGES FOR SESQUICENTENNIAL COMMUNICATIONS

**Remember the brand**
Sesquicentennial content should incorporate consistent brand messages. Whenever possible, support the brand messages with proof points that illustrate the University’s collaborative approach to learning; its array of experiential opportunities; its emphasis on local and global perspectives; and its culture of creating positive impact.

In addition, all sesquicentennial content should adopt a tone and style that reflect the brand personality. Copy should be affirming and engaging, as well as crisp and no-nonsense.

For specific examples and more information about the brand and its personality, consult the University’s Brand Book, posted at [http://www.du.edu/marcomm/brandguidelines/](http://www.du.edu/marcomm/brandguidelines/).
The sesquicentennial logo may be used in place of the standard University of Denver logo in designs. Do not use both logos in the same layout.
The logo has five variations: full color; all white; greyscale; and full-color shield with single-color text (white and black). The logo may be used against a background of crimson, gold, white or black. The logo may be used over subtle gradients as prescribed in the Brand Elements section. Use the full-color version of the logo when possible.
The shield may be used as an independent element. **The shield alone does not replace the full logo on applications for external audiences.** For instance, a brochure design could feature an isolated shield element and also include the standard University of Denver logo. In such cases, the elements should not compete with each other through proximity or visual equality.

As an independent design element, the shield may be used in full color, one color and as a watermark or screen. The mountains and buildings within the logo should not be isolated from the shield and used as independent elements. The 150th shield should not be used with the stacked text of the standard University logo.

Variations as design element
Brand: Sesquicentennial Logo Pairing

Unlike the standard University logo, the sesquicentennial logo is not intended to incorporate a second or third tier for division or department identification.

Both sesquicentennial logo and multi-tier logo may be used on the same page. In such cases, there should be a clear visual hierarchy and separation between the two. As a rule of thumb, one of the two logos should be 50% larger or smaller than the other. However, the preferred method for pairing the sesquicentennial logo and unit identification is described below.

The preferred treatment is to use the department or division name outside of a logo lockup with the sesquicentennial logo.
Variations of the logo beyond those displayed on page 7 are not permitted. The stacked title should not be used independently of the shield. **The logo may not be used over photographs or over patterned backgrounds.** Find further explanation of proper logo usage on page 20.
The University’s visual brand consists of many elements. The sesquicentennial sub-brand will use a subset of the elements in the University brand. This will allow for a distinct look, but one consistent with the overall University brand. The sesquicentennial is about engaging the University community in our history and accomplishments. It is a commemoration of our past as well as a celebration of our future.

The sub-brand will use gold tones and curved graphic elements inspired by the 150th logo’s ribbon. This builds upon the associations of gold and curves to craft a sub-brand that conceptually supports the goals of the sesquicentennial.

**Key Brand Elements**
- Heavy use of the University gold in combination with other gold hues
- Minimal use of other brand colors beyond gold
- Use of the distinct ribbon curve with the logo as key graphic element
- Consistent use of brand fonts
- Consistent treatment and placement of logo
- A sense of movement and celebration

**Gold — Associations**
- untarnished
- luster
- long-term value
- golden hue of nostalgia
- golden years

**Curve — Associations**
- dynamic
- change
- excitement
- movement
The Curve

The curve should always sweep up from left to right, thereby suggesting upward progress. The arcs should be shallow, simple curves reminiscent of the logo. Complicated curves reminiscent of waves or multiple folds in material are not appropriate for sesquicentennial designs.

Golden Hues & Gradients

Use warm-toned gold hues that do not stray into yellow, orange or green. Colors should harmonize with the official PMS 873C University gold. Gradients better suggest the metallic luster of gold.

The sesquicentennial logo may be used over a subtle gradient, but the gradient should complete its color change at the very edges of the logo, not toward the center.
Sample logo lockup for use over photos

- Gradient color change stops
- Subtle color gradient
- Comfortable padding to avoid cramping logo

Example of Logo Lock-up over a photo

Building or Web Banner

150 YEARS ON THE FRONTIER

On-Target Message Here


Phasellus vitae aliquam risus. Aenean pharetra, nibh in sagittis tincidunt, velit velit feugiat dui, id suscipit tellus nisi vitae neque.


University of Denver Magazine
Honoring Memory Through Learning and Dialogue

Transverse Amortization Across Non-Linear Factors
Seldon’s First Order Axioms
Dynamic Psychohistorical Analysis
MAIN FONTS

The main fonts, Futura Std and Trajan Pro, should be used for the majority of print projects. Futura Std is suitable for large blocks of text as well as titles. Futura Std, with its many weights, provides the University a modern-looking and flexible typeface. Trajan Pro should be used only for titles and graphic display applications, as its lack of lower-case letters precludes its use for block text. Trajan Pro balances Futura Std’s modern look with one derived from classical Roman letter forms. Both fonts are used in the University logo.

Futura Std

Intended Use: Print — Display, Title, Body
123456789
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Grumpy wizards make toxic brew for the evil Queen and Jack.
Source: Various weights available through Adobe.

Trajan Pro

Intended Use: Print — Display, Title
123456789
ABCDEFGHIJKLMNOPQRSTUVWXYZ (ONLY UPPER CASE)
GRUMPY WIZARDS MAKE TOXIC BREW FOR THE EVIL QUEEN AND JACK.
Source: Installed with most Adobe software and computer operating systems, but also available through Adobe.

WEB-SAFE FONT

For web design, Trebuchet is recommended for all applications, body text and titles. Mac OS and Windows both install Trebuchet.

Trebuchet

Intended Use: Web — Display, Title, Body
123456789
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Grumpy wizards make toxic brew for the evil Queen and Jack.
Source: Installed with most computer operating systems, but also available at Fonts.com
http://www.fonts.com/font/microsoft-corporation/trebuchet
SPECIAL APPLICATION AND ACCENT FONTS

For print designs, the accent and special application fonts can be used to add nuance for specific audiences. Accent fonts are best suited for titles, graphic text displays, pull quotes and other elements intended to add visual interest.

MaryDale provides a casual, handwritten look. Use it with Futura Std for a contemporary, casual feel. It’s best suited for small lines of text, titles and graphic display.

Intended Use: Print — Display, Title

MaryDale: Available as an OpenType font from 3IPFonts.com.
http://www.3ipfonts.com/font.html?sku=3IP00101

Bilbo Regular is a handwriting font similar to MaryDale, but slightly more formal. It’s best suited for small lines of text, titles and graphic display.

Intended Use: Print - Display, Title

Bilbo Regular: Available free at http://www.google.com/fonts

Tangerine is an elegant and simple script font. Use Tangerine to suggest casual sophistication. It’s best suited for small lines of text, titles and graphic display.

Intended Use: Print — Display, Title, Body (small portions)

Tangerine: Available free at http://www.google.com/fonts
SPECIAL APPLICATION AND ACCENT FONTS

Mr. Canfields is similar to Tangerine, but it includes sweeping flourishes and suggestions of cursive. This makes it harder to read at small size, but perfect for dramatic titles. Pair it with Trajan Pro, Minion Pro or Futura Std.

**Mr. Canfields**

*Intended Use: Print — Display, Title*
123456789

Grumpy wizards make toxic brew for the evil Queen and Jack.

*Source: Available as a free TrueType font from FontPalace.com.*
http://www.fontpalace.com/font-download/Mr+Canfields/

Minion Pro is a classic serif font. It works well for all print applications, especially large blocks of text. When a more traditional or formal look than Futura Std is desired, use Minion Pro. Like Futura Std, it comes in many weights, making it very adaptable.

**Minion Pro**

*Intended Use: Print — Display, Title, Body*
123456789

Grumpy wizards make toxic brew for the evil Queen and Jack.

*Source: Installed with most Adobe software, but also available through Adobe.*

FONT PAIRINGS

Pairing fonts can add visual interest to a design, but it requires careful judgment. Generally, using fewer fonts is better than using many. No more than three per layout is a good rule of thumb. Combining fonts with very different visual styles is more effective than combining similar fonts.

**GOOD Example**
Futura Std + MaryDale

**POOR Example**
Bilbo + MaryDale (too similar)

**ANOTHER Possibility**
Minion Pro + Mr. Canfields
The University’s visual brand calls for light, open layouts with movement and dynamism. Color plays a key role. University colors fall into one of four categories: primary colors; analogous colors; background colors; accent colors. The color builds for each appear on the next page. Designs should follow these guidelines on color use.

- Background colors (light, neutral) should form a majority portion of the design.
- Primary colors, as the official University colors, should appear as the next most used colors.
- Primary colors should not be altered.

- Analogous colors (tints, shades, gradients and screens of the primary colors) can be used in support of the primary colors but should not replace primary color use.
- Accent colors are optional and should be used sparingly to act as attention-grabbing elements. Special care should be taken to ensure that designs using many accent colors do not look childish.
- These colors were chosen to form a harmonious palette. They work well together, but good design sense should be used to evaluate when color pairings—through improper contrast, hue, brightness or similarity—detract from a layout.
## Brand: Color Definitions

### Primary Colors
- **PMS 202C**
  - CMYK: 29 96 76 29
  - RGB: 139 35 50
  - HEX: 8B2332
- **PMS 873C**
  - CMYK: 40 50 75 18
  - RGB: 139 111 175
  - HEX: 8B6F4B
- **CMYK 39 95 70 59**
  - RGB: 110 93 66
  - HEX: 6d5c41
- **CMYK 30 100 78 38**
  - RGB: 126 0 38
  - HEX: 7E0026
- **CMYK 24 100 79 18**
  - RGB: 165 0 50
  - HEX: 7E0032

### Analogous Colors
- **CMYK 49 53 75 66**
  - RGB: 139 0 27
  - HEX: 58001B
- **CMYK 49 53 75 66**
  - RGB: 139 0 27
  - HEX: 58001B
- **CMYK 17 24 64 0**
  - RGB: 214 186 116
  - HEX: D5BA74
- **CMYK 8 14 36 0**
  - RGB: 234 212 170
  - HEX: EAD4AA

### Background Colors
- **CMYK 2 1 1 0**
  - RGB: 247 247 247
  - HEX: F7F7F7
- **CMYK 7 5 8 0**
  - RGB: 234 233 229
  - HEX: EAE9E5
- **CMYK 3 2 5 0**
  - RGB: 244 243 237
  - HEX: F4F3ED
- **CMYK 0 0 0 0**
  - RGB: 255 255 255
  - HEX: FFFFFF

### Accent Colors
- **CMYK 92 51 38 14**
  - RGB: 0 99 123
  - HEX: 00637B
- **CMYK 43 23 69 1**
  - RGB: 154 168 110
  - HEX: 9AA86E
- **CMYK 0 30 100 0**
  - RGB: 253 185 19
  - HEX: FDB813
- **CMYK 0 75 98 0**
  - RGB: 242 101 34
  - HEX: F26522
- **CMYK 71 8 2 0**
  - RGB: 111 179 228
  - HEX: 0BB3E4
- **CMYK 100 82 0 0**
  - RGB: 0 72 165
  - HEX: 0048A5
- **CMYK 0 0 0 100**
  - RGB: 0 0 0
  - HEX: 000000
- **CMYK 0 0 0 0**
  - RGB: 255 255 255
  - HEX: FFFFFF
CHOOSING PHOTOS

The University’s archives, both offline and online, contain a wealth of historical photos. When pairing these with contemporary photographs, avoid replicating the look of a high school yearbook. Collages should feel professional versus crafty. When using old photos of people, verify their identity to avoid highlighting personalities that do not represent brand character.

In general, choose audience-appropriate photography that will resonate with students and alumni.

Sample of Archival Photos

University Hall Groundbreaking

Library ~1979

Campus ~1960
Moving Forward
The most up-to-date version of this guide and additional brand assets can be found on the University of Denver’s Marketing & Communications site.

http://www.du.edu/marcomm/

Additional Brand Guidelines
Certain University divisions maintain brand guidelines specific to their units. Please contact the groups below for more information.

Athletics & Recreation: Media Relations
http://www.denverpioneers.com/ViewArticle.dbml?&ATCLID=205818160&DB_OEM_ID=18600

Daniels College of Business
http://daniels.du.edu/brand

Arts, Humanities & Social Sciences (AHSS)
http://www.du.edu/ahss/contact_info/
Questions? Need more information? Please contact:

Division of Marketing & Communications
Mary Reed Building, rooms 122 & 022
2199 S. University Blvd.
Denver, CO 80208
Phone: 303-871-2711
Fax: 303-871-4880