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Our Brand

The University of Denver brand has a distinct personality. This guide has been developed to bring the brand’s visual personality to life.

To align with the brand language, our visual brand orients around light, open layouts with movement and dynamism. This means large areas of neutral colored negative space, concise copy, engaging photography, and considered use of fonts and color. This guide will define the component elements and provides an outline on how they can be combined.

With consistent application through the various University communication channels, the visual brand will assume a living character that will encapsulate and represent the University’s unique experience.

We are all owners of the brand.

The Brand Statement

The University of Denver is a catalyst for a purposeful life, ignited by a personalized educational journey and inspired by Denver’s Rocky Mountain spirit of exploration and openness.
We’re open and affirming. We welcome people from all walks of life and celebrate their perspectives and experiences. We see promise, potential and purpose in each of our students, and we do everything possible to empower it.

We’re adventurous. We explore new lines of inquiry and seek to make new connections.

We’re engaging, eager to pose and answer questions and to challenge assumptions.

We’re purposeful. In response to opportunity and in service of our mission and vision, we leverage our resources strategically.

We’re smart. We have no shortage of brain power, of course, but we’re also crisp in our thinking and bold in our actions.

We’re real, credible and no-nonsense.

We’re transformational. We’re driven by a genuine commitment to create positive change, in individual lives and in communities around the world.
A RECIPE APPROACH TO DESIGN

The University’s visual brand consists of many elements; some are required and others are optional. Using a recipe analogy, base ingredients are a part of all designs, while additional ingredients are added as needed for uniquely crafted outcomes. With the following ingredients, we can express our experiential brand while maintaining a cohesive, unique, focused brand personality.

**Base Ingredients — a part of all designs**

- Open and minimal layouts with light, expansive backgrounds (versus heavy, dense and overdone)
- Sense of movement and action (versus static and staid)
- Consistent use of brand colors
- Consistent use of brand fonts
- Consistent treatment and placement of logo
- Focused, concise content

**Additional Ingredients — Designs do not require these ingredients, but if used, must be used in the following manner.**

- Engaging photography that evokes emotions
- Graphic and bold use of font and text
- University accent colors (page 15)
- University library of accent fonts (page 11)
- University library of icons (page 17)
**Brand: Logo**

**First-Tier Logo**

UNIVERSITY of DENVER

**Second-Tier Logo**

UNIVERSITY of DENVER

COLLEGE OF BREVITY EXPLORATION

**Third-Tier Logo**

UNIVERSITY of DENVER

COLLEGE OF BREVITY EXPLORATION

Center for Logos & Issues of Import

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**Logo Spacing and Size**

**Minimum Size:** Print 1.5 inches; Online 100 pixels

**Minimum Horizontal Clear Space**

**CLEAR SPACE:** Use 30% of the height of the logo first tier portion as the minimum clear space around the logo.

**Minimum Vertical Clear Space**

**Minimum Size:** Print 1.5 inches; Online 100 pixels

The 2nd and 3rd tier title can extend on one line or wrap to two to match owner preference.

**TERTIARY FIELD Entities:**

10/11 BT Futura Book, Initial capitals and lowercase, -20 em letter space, 100% word space, Prints Black / Reverse to White

**Note:** Always close excessive letter-space gaps between initial capitals and lowercase letters.
Our logo has four variations: full color; all white; all black; and full color shield with white text. The logo may be used only against one of the solid backgrounds displayed below. These background colors are the colors described on page 15, plus pure white and pure black. Use the full-color version of the logo when possible.
The logo with a secondary or tertiary line can be used in the following configurations. The variations for secondary and tertiary usage are more limited than the plain logo to counter brand dilution. Again, use the full-color version when possible. The background colors are the same as the first-tier logos on the previous page.
The shield may be used as an independent element. **It may not be used in place of the full logo.** For instance, a brochure design could feature an isolated shield element, but it would still need the full logo purposely incorporated into the design.

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.

In special instances, the shield may be incorporated into alternate University logos, such as the 150th Anniversary or debate logos. Please consult with Marketing & Communications before developing an alternate logo.

Variations as design element
Variations of the logo beyond the previous page 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 or gradient backgrounds.** Examples of proper logo usage are found on page 20.
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 only be used 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 that is 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, which makes it an attractive font installed on the vast majority of internet users’ machines.

**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 to designs for specific audiences. Accent fonts are typically best suited for titles, graphic text displays, pull quotes, and other graphic 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.

<table>
<thead>
<tr>
<th>Font</th>
<th>Intended Use:</th>
<th>Source:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MaryDale</td>
<td>Print — Display, Title</td>
<td>Available as an OpenType font from 3IPFonts.com.</td>
</tr>
<tr>
<td></td>
<td>123456789</td>
<td><a href="http://www.3ipfonts.com/font.html?sku=3IP00101">http://www.3ipfonts.com/font.html?sku=3IP00101</a></td>
</tr>
</tbody>
</table>

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

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.

<table>
<thead>
<tr>
<th>Font</th>
<th>Intended Use:</th>
<th>Source:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bilbo Regular</td>
<td>Print - Display, Title</td>
<td>Available free at <a href="http://www.google.com/fonts">http://www.google.com/fonts</a></td>
</tr>
<tr>
<td></td>
<td>123456789</td>
<td></td>
</tr>
</tbody>
</table>

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

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.

<table>
<thead>
<tr>
<th>Font</th>
<th>Intended Use:</th>
<th>Source:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tangerine</td>
<td>Print — Display, Title, Body (small portions)</td>
<td>Available free at <a href="http://www.google.com/fonts">http://www.google.com/fonts</a></td>
</tr>
<tr>
<td></td>
<td>123456789</td>
<td></td>
</tr>
</tbody>
</table>

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

**Intended Use:** Print — Display and Title

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

Minion Pro is 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.

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

**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

**ANOTHER Possibility**
Minion Pro + Mr. Canfields

**POOR Example**
Bilbo + MaryDale (too similar)
The University’s visual brand orients around 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 BB2332
- **PMS 873C**; CMYK 40 50 75 18; RGB 139 111 75; HEX BB6F4B

### 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 0063E4
- CMYK 71 82 0 0; RGB 11 179 228; 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

### Analogous Colors
- CMYK 39 95 70 59; RGB 88 0 27; HEX 58001B
- CMYK 49 53 75 30; RGB 110 93 66; HEX 6d5c41
- CMYK 17 24 64 0; RGB 214 186 116; HEX D5BA74
- CMYK 8 14 36 0; RGB 234 212 170; HEX EAD4AA

### Analogous Colors
- CMYK 30 100 78 38; RGB 126 0 38; HEX 7E0026
- CMYK 30 100 78 38; RGB 126 0 38; HEX 7E0026
- CMYK 0 0 0 0; RGB 255 255 255; HEX FFFFFF
- CMYK 0 0 0 0; RGB 255 255 255; HEX FFFFFF
- CMYK 0 0 0 0; RGB 255 255 255; HEX FFFFFF
* Additional information can be added to the back of business cards. In the case of social media accounts, we suggest using the actual account URL versus just the icon, as it provides more useful information.
A library of minimalist icons provides designers with the tools to enliven designs while maintaining consistent brand and user experience across all assets. The icon library provides ready-to-use vector files in the University’s color palette. Print sizes will vary, but the ideal digital size for icons is 32x32 pixels. The examples below are at a reduced size for examples only. The icon library is available for download at: http://www.du.edu/marcomm/brandguidelines/iconlibrary.html.

Examples of the various icons available within the icon library. Additional icons are available within the download.

Standard social media and application icons. These should be used in place of other social icons on all University assets.

Specific icons will have defined uses to establish a common function across all University applications.

Examples of the various icons available within the icon library. Additional icons are available within the download.

Additional icons can be created upon request, if they fill a requirement not matched by an existing icon. To maintain a consistent user experience, do not create custom icons.

The full set of icons will be available in the full range of University colors.
CREATING MOVEMENT
We are communicating to audiences that range from 17-year-old prospective students to 70-year-old alumni, for events that range from student festivals to formal dinners, in aesthetic styles that need to range from avant-garde to formal traditionalism. As such, the brand visual language must work across that broad spectrum with enough potential variation to stay engaging.

Graceful curves and the strong radial lines both work within the brand visual language to create movement.

As a means of balancing brand flexibility and cohesion, limit the nature of the curves to shorter arcs versus ocean-like waves. This makes the curves more visually similar to the radial lines, improving brand cohesion, while still affording flexibility to use either curve or line.

Taking cues from the 150th celebration subbrand, the curves are simplified to short arcs versus ocean-like waves. Transparency is useful to suggest movement, but avoid creating sea-scape like wave elements. As the examples on the following pages show, this creates a stronger visual link between line and curve treatments.

Instead of using the full wave, use a segment.

use a short arc

use a short arc

do not use a full wave
We Celebrate Your Success

150 YEARS OF LOOKING FORWARD


EXAMPLES OF RAYS AND CURVES

Strong angular lines
Short flowing arcs with transparency
Short curves and arcs
ON BRAND

On-brand photography has the following characteristics:

- shows emotion
- interesting perspective
- engaging
- lifestyle
- showcases brand personality: open, affirming, real, purposeful, engaging, transformational, adventurous, smart
- representative of community
Avoid photography that is:

- stiff
- staged
- overly lighted so that it looks fake
- enhanced by gel lighting/additional colors (gold and crimson duotones do have their place)
Brand: Example Layouts

Summer Sturm Bldg. Banner
- branded colors and fonts
- open, light feel
- sense of movement
- logo positioned meaningfully with crimson background

University of Denver Magazine Debate Issue
- branded colors
- feeling of movement
- engaging photos
- logo prominently placed

Graduation Pole Banners
- feeling of movement
- graphic use of text
- concise, purposeful copy
HONORING MEMORY THROUGH LEARNING AND DIALOGUE

Holocaust Education at the University of Denver
Endowed Chair of Holocaust Studies
Holocaust Memorial Social Action Site

In keeping with its vision to be a great private university dedicated to the public good, the University of Denver and its Center for Judaic Studies offer many opportunities to learn about the Holocaust and to transform its lessons into action.

An Endowed Chair of Holocaust Studies
By endowing a chair in Holocaust studies, the University emphasizes the importance of honoring memory through learning and dialogue. The Endowed Chair of Holocaust Studies is a visionary scholar and a leading voice in regional and global Holocaust studies who will expand Holocaust educational offerings on and off campus. This scholar also will direct the University’s Holocaust Awareness Institute, and will oversee new programming at the Holocaust Memorial Social Action Site.

Establishing this position makes the University of Denver the only campus in the world with an endowed chair of Holocaust studies tied to a Holocaust Memorial Social Action Site.

The Holocaust Memorial Social Action Site
Located just east of the University’s Anschutz Academic Commons, the Holocaust Memorial Social Action Site is a regional hub for education and bridge-building, memorializing the past by encouraging people from all backgrounds to make the world a better place today and into the future.

In this way, the site transforms memory into social consciousness and action so dedicated to inclusivity and diversity through learning, intercultural dialogue and social justice initiatives.

Its design incorporates symbols that underscore this important mission.

HMSAS Brochure Excerpts
- branded colors and fonts
- sense of movement in layout
- graphic callouts
- logo placed over gold background
- engaging photos
- movement and continuity across two-page layout

University Brandbook Excerpt - Two-Page Spread
This comparison illustrates the new approach to design. Both layouts contain the same text and similar imagery. The layout on the right is lighter and grid based while creating movement and using engaging photography and dynamic text treatments to enliven the design.
Advertising: The Student ID Campaign

OVERALL

Everyone has a story, and we’re proud of the stories beginning at the University of Denver. These ads showcase personal journeys. The University demonstrates that it is a catalyst for purposeful lives by featuring inspiring examples of transformation. Because these stories are also interest-driven, the audience is invited to connect with like-minded people who have done great things. And encouraged to follow their path at the University of Denver.
Advertising: The Student ID Campaign

MAIN CAMPAIGN COMPONENTS

Main Campaign Guidelines:
- Era-appropriate Student ID
- For alumni and faculty, use a background image that gets the achievement or adventure story across quickly
- When showcasing a student, use a dynamic interest-driven background image
- Because the face in the background image is obscured, the individual does not need to be the same person as that in the ID
- ID photo clothing needs to be different from the background image to show contrast

- Look for compelling imagery that is contextually accurate over factually accurate
- Stories should be conversational and have unexpected details—leverage elements of discovery and surprise
- Highlight the individual’s unique transformation
- Story copy starts out with larger intro copy to draw the audience in
- Bottom bar must house the logo and maintain graphic consistency as a bold brand foundation
- Bottom bar may fade into featured person or element

College-Specific Guidelines:
- Feature an individual or a related interest from the college you are representing

Permissions:
- Before publishing, have subject sign release for permission to use name, likeness and corporate markings
- When possible, the subject should provide an image of themselves to be used as the ID photo (does not need to be ID photo, just one that can be manipulated into the ID photo)
Brand: Student ID Templates

Current ID: For use from 2000 - Present

Older ID: For use from 1980 - 1999

Oldest ID: For use from 1950 - 1979
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 & Communication site.

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

Additional Brand Guidelines
Certain University divisions maintain related 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