# University of Pittsburgh Brand Guidelines

## Contents

<table>
<thead>
<tr>
<th>PAGE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overview</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Brand Strategy</strong></td>
<td>3</td>
</tr>
<tr>
<td>Audiences</td>
<td>4</td>
</tr>
<tr>
<td>Institutional Personality</td>
<td>10</td>
</tr>
<tr>
<td>Positioning</td>
<td>11</td>
</tr>
<tr>
<td><strong>Voice and Tone</strong></td>
<td>12</td>
</tr>
<tr>
<td>Thematic Narrative</td>
<td>13</td>
</tr>
<tr>
<td>Key Messages</td>
<td>14</td>
</tr>
<tr>
<td>Own It</td>
<td>15</td>
</tr>
<tr>
<td>Writing Frameworks</td>
<td>16</td>
</tr>
<tr>
<td>Writing Tips</td>
<td>17</td>
</tr>
<tr>
<td><strong>Institutional Identity</strong></td>
<td>18</td>
</tr>
<tr>
<td>Institutional Mark</td>
<td>19</td>
</tr>
<tr>
<td>Colors Permitted</td>
<td>20</td>
</tr>
<tr>
<td>Incorrect Uses</td>
<td>21</td>
</tr>
<tr>
<td>Spacing and Size</td>
<td>22</td>
</tr>
<tr>
<td>Shield Only</td>
<td>23</td>
</tr>
<tr>
<td>University Seal</td>
<td>24</td>
</tr>
<tr>
<td><strong>Typography</strong></td>
<td>25</td>
</tr>
<tr>
<td>Primary Font</td>
<td>26</td>
</tr>
<tr>
<td>Secondary Fonts</td>
<td>27</td>
</tr>
<tr>
<td>Alternate Fonts</td>
<td>29</td>
</tr>
<tr>
<td>Sample Setups</td>
<td>30</td>
</tr>
<tr>
<td>Leading</td>
<td>35</td>
</tr>
<tr>
<td>Tracking</td>
<td>37</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>39</td>
</tr>
<tr>
<td>Overview</td>
<td>40</td>
</tr>
<tr>
<td>Primary Palette</td>
<td>41</td>
</tr>
<tr>
<td>Secondary Palettes</td>
<td>42</td>
</tr>
<tr>
<td>Accent Palettes</td>
<td>44</td>
</tr>
<tr>
<td>Palette Flexibility</td>
<td>46</td>
</tr>
<tr>
<td><strong>Brand/Subbrand Identity</strong></td>
<td>48</td>
</tr>
<tr>
<td>Main Brand Elements</td>
<td>49</td>
</tr>
<tr>
<td>Choosing the Right Mark</td>
<td>50</td>
</tr>
<tr>
<td>Temporary Graphics and Separate Logos</td>
<td>51</td>
</tr>
<tr>
<td>Conference/Special Events Sponsor Logos</td>
<td>51</td>
</tr>
<tr>
<td>Subbrand Setups</td>
<td>52</td>
</tr>
<tr>
<td>Sizes and Proportions</td>
<td>53</td>
</tr>
<tr>
<td>Return Address Setup</td>
<td>54</td>
</tr>
<tr>
<td>Informal Wordmarks</td>
<td>55</td>
</tr>
<tr>
<td><strong>Graphic Elements</strong></td>
<td>57</td>
</tr>
<tr>
<td>Urban Textures</td>
<td>58</td>
</tr>
<tr>
<td>Framing Devices</td>
<td>59</td>
</tr>
<tr>
<td>Monotone Photo Overlays</td>
<td>60</td>
</tr>
<tr>
<td>Monotone and Tritone Textures</td>
<td>61</td>
</tr>
<tr>
<td>Kinetic Lines and Arrows</td>
<td>62</td>
</tr>
<tr>
<td>Accent Marks</td>
<td>63</td>
</tr>
<tr>
<td><strong>Photography</strong></td>
<td>64</td>
</tr>
<tr>
<td>Overview and Approach</td>
<td>65</td>
</tr>
<tr>
<td>Photo Styles</td>
<td>66</td>
</tr>
<tr>
<td><strong>Digital Communication</strong></td>
<td>71</td>
</tr>
<tr>
<td>Overview</td>
<td>72</td>
</tr>
<tr>
<td>Websites</td>
<td>73</td>
</tr>
<tr>
<td>Email</td>
<td>74</td>
</tr>
<tr>
<td>Social Media</td>
<td>75</td>
</tr>
<tr>
<td><strong>Merchandise</strong></td>
<td>76</td>
</tr>
<tr>
<td>Logo Use</td>
<td>77</td>
</tr>
<tr>
<td>Examples</td>
<td>78</td>
</tr>
<tr>
<td><strong>Bringing it to Life</strong></td>
<td>80</td>
</tr>
<tr>
<td>Main Brand Elements</td>
<td>49</td>
</tr>
<tr>
<td>Choosing the Right Mark</td>
<td>50</td>
</tr>
<tr>
<td>Temporary Graphics and Separate Logos</td>
<td>51</td>
</tr>
<tr>
<td>Conference/Special Events Sponsor Logos</td>
<td>51</td>
</tr>
<tr>
<td>Subbrand Setups</td>
<td>52</td>
</tr>
<tr>
<td>Sizes and Proportions</td>
<td>53</td>
</tr>
<tr>
<td>Return Address Setup</td>
<td>54</td>
</tr>
<tr>
<td>Informal Wordmarks</td>
<td>55</td>
</tr>
<tr>
<td><strong>Appendices</strong></td>
<td>91</td>
</tr>
<tr>
<td>Appendix A: Student Organizations Identity Guide</td>
<td></td>
</tr>
<tr>
<td>Appendix B: Alumni Identity Guide</td>
<td></td>
</tr>
<tr>
<td>Appendix C: Sustainability Identity Guide</td>
<td></td>
</tr>
<tr>
<td>Appendix D: Referrals</td>
<td></td>
</tr>
</tbody>
</table>
WHAT IS A BRAND?

It’s more than a logo, a slogan, a mascot or an ad campaign. A brand is an enduring platform that articulates an organization’s unique identity and point of view. It helps an organization to connect with many broad, diverse communities through informed and relevant interactions.

At Pitt, our brand focuses on an authentic and memorable platform that captures the beautiful tenacity of our city, which is reflected in the drive of our students. This document defines each component of our brand to illustrate who the University of Pittsburgh is and why we matter to the world. This is how we tell our story.

WHY IS A BRAND IMPORTANT?

As humans, our opinions form very quickly—and they have a strong influence on the decisions we make. This is why it’s critical for Pitt to have positive and meaningful interactions with our audiences as often as possible. The elements in this document work together to ensure that every interaction conveys a consistent and compelling story about Pitt. The principles apply to all of us and to every interaction and every piece of communication.

This document is designed to help you make decisions in support of our story. There’s a deeply informed rationale to everything included—every visual and verbal decision.

These guidelines reflect the thought process that went into creating the brand and offer direction for making the brand work to help you achieve even greater success.

QUESTIONS? JUST ASK.

If you’re looking for additional guidance or resources or simply have questions about the brand, please contact

Jennifer Chaparro
Brand Manager
Phone: 412-383-3312
Email: jchaparro@pitt.edu

brand.pitt.edu
Brand Strategy

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiences</td>
<td>4</td>
</tr>
<tr>
<td>Institutional Personality</td>
<td>10</td>
</tr>
<tr>
<td>Positioning</td>
<td>11</td>
</tr>
</tbody>
</table>

OVERVIEW

Our brand strategy highlights our strengths, prioritizes what’s most important, and communicates what the world can expect from us. It’s the blueprint for building our brand.
At Pitt, we seek to engage with a profoundly diverse collection of audiences and individuals. Though the needs of these groups will vary, our brand story should remain consistent. By understanding the objective we’re trying to achieve with each audience, we can bring focus and clarity to our communications and interactions.

**GOALS**

**ENROLLMENT AUDIENCES**
- Recruit and enroll an increasingly selective and diverse student body.

**ADVANCEMENT AUDIENCES**
- Update perceptions of who Pitt is today, by continuing to strengthen and rebuild relationships.

**REPUTATION AUDIENCES**
- Build visibility, ultimately influencing recognition and building partnerships.

**INTERNAL AUDIENCES**
- Inspire advocacy, encouraging their involvement and enabling them to live out the brand.

Pittsburgh community  Broader community
Brand Strategy

Audience Focus: Enrollment

HOW THEY KNOW PITT TODAY
Prospective students and their influencers have an overall positive view of the University. They see Pitt as selective and urban and as a place to get an excellent undergraduate education. Some prospective students and their families wonder about Pitt’s affordability and have questions about the long-term return on investment of a Pitt degree.

POINTS TO EMPHASIZE
• Pitt’s momentum and continual rise in excellence
• How Pitt uniquely prepares students for success
• Outcome stories
• The value of a Pitt degree
Brand Strategy

Audience Focus: Advancement

HOW THEY KNOW PITT TODAY

Most of the alumni and donors who are aware of the University’s rise to prominence are excited and proud to see where Pitt is going; however, some constituents aren’t aware of this information or haven’t been exposed to this information. There’s strong support for individual schools and programs but not broadly across the University.

POINTS TO EMPHASIZE

• The integral role they have in Pitt’s continued rise in prominence
• How the University is building on its historic strengths and improving other areas
• Clear reasons for why they should reengage with and support the University
• Student stories that showcase the exemplary experience at Pitt
Brand Strategy

Audience Focus: Reputation

HOW THEY KNOW PITT TODAY

The University has made tremendous strides in recent years to engage these groups, yet there’s still room for improvement. Historically, there has been a disconnect: a lack of inclusion, partnership and collaboration. Today, Pitt is making a concerted effort to reengage and to partner with the Pittsburgh community as the city’s university.

POINTS TO EMPHASIZE

• The ways Pitt is engaging in the community
• How the city and University build continual momentum for one another
• How individuals can connect with the University and engage in its partnership efforts
HOW THEY KNOW PITT TODAY
The University’s ascent has been noticed by a portion of the broader community, but there remains an overall lack of awareness. For some audiences, Pitt is still seen as a regional institution, and its global impact is still relatively unknown. New partnerships are being formed with businesses, encouraging new, innovative opportunities for collaboration between public and private entities.

POINTS TO EMPHASIZE
• The wide array of opportunities available for partnership
• The impact of the University across industries and around the world
• Stories that highlight remarkable achievements by Pitt graduates
• Pitt’s goals for further ascension and global impact
Brand Strategy
Audience Focus: Internal

HOW THEY KNOW PITT TODAY
With gradual changes in Pitt’s leadership and vision, internal audiences have seen a shift in culture. Today, there is more transparency and more support for new initiatives than ever. There is excitement around this shift, but at the same time, change brings some anxiety and unrest. Additionally, at an institution as large as Pitt, there will be persistent challenges in connecting all of the University's stakeholders under a unified message.

POINTS TO EMPHASIZE
• Clarity around Pitt’s vision for the future and how internal audiences have a prominent role in getting there
• The importance of a cohesive and consistent brand story moving forward
• Ways internal audiences can share ideas and accomplishments to promote pride in the University
• The value of a Pitt degree
**Brand Strategy**

**Innovator**

Brilliant and transformative, driven by inventing the future through innovation. Delivers advancement, ingenuity and radical outcomes. Values newness, experimentation and invention. Causes people to feel awe and amazement.

**Leader**

Powerful and assertive, driven by growth and being an industry leader. Delivers stability, pride and strength. Values power, influence and accomplishment. Causes people to feel confident and in control.

**Discoverer**

Adventurous and inquisitive, driven by the quest to discover the unknown. Delivers progress and a thirst for knowledge and exploration. Values investigation, curiosity and trailblazing. Causes people to feel empowered and enlightened.
Positioning is how we want to be thought of in the minds of our most important audiences. It’s not what we are or how we express it; it’s about what we want people to remember when they walk away.

Reinvention:
Progress never comes from standing still.

The University of Pittsburgh community **WHO**
is fueled by preeminent leaders, educators, thinkers, learners and healers **WHAT**
who are challenging the conventional frontiers of knowledge **HOW**
to build a better future for humankind. **WHY**
OVERVIEW
This section covers our tone, brand personality and creative platform. Here you’ll learn how these elements can make your writing more strategic, more effective and more compelling. In the simplest terms, our message is what we say and our voice is how we say it. It’s through our tone— informed by our brand personality traits and based on our creative platform—that our voice takes shape, expressing who we are in a way that feels unmistakably like Pitt.
Since 1787, we’ve never stopped pushing the edge of what’s possible. We were forged in the spirit of progress and the thrill of the unknown. And more than 200 years later, we’re still driven by the search, by the rush that comes from connecting dots and seeing ideas converge, then finding more dots and seeking newer ideas.

We thrive in forging new paths to mold better futures, embracing each setback as fuel for something greater. Because at our core, we’re focused on human impact and the relentless pursuit of change for good.

That’s why the goal of our work has always been to keep working to answer the questions; to question the answers; and to never, ever stop reinventing.

Here, progress is always in progress.
This is the University of Pittsburgh.

Forge Ahead.
Voice and Tone

Key Messages

HELPFUL HINT
While our brand does not have an official tagline, “Forge Ahead” is an important hook that conveys the ethos of who we are as an institution. Be careful, however, not to lead with this phrase in every instance. See page 16 for headline constructions that will keep our messaging fresh and compelling.

Since our founding, we have never stood still. We were forged in progress and continue to forge it constantly to this day.

Since 1787, we’ve never stopped pushing the edge of what’s possible.

We were forged in the spirit of progress and the thrill of the unknown. And more than 200 years later we’re still driven by the search—by the rush that comes from connecting dots and seeing ideas converge, then finding more dots and seeking newer ideas.

We do what we do because we want to change the world for the better. We’re driven by the idea of finding solutions, and no setback or challenge ever slows us down.

We thrive in forging new paths to mold better futures, embracing each setback as fuel for something greater. Because at our core, we’re focused on human impact and the relentless pursuit of change for good.

Here, the process of reinvention never ends. Our work is never finished because we will always have problems to solve, and we’re always on to the next.

That’s why the goal of our work has always been to keep working—to answer the questions; to question the answers; and to never, ever stop reinventing.

As a university, we don’t shy away from hard work—we’re called to tackle challenges head on. So that we can shape a better future for humankind, we will always Forge Ahead.

Here, progress is always in progress. This is the University of Pittsburgh.

Forge Ahead.
Voice and Tone

Own It

Be future focused, but not lofty.

We're here to move forward (some might say “Forge Ahead”), so messaging should reflect that momentum, even aspirationally when appropriate. It's essential, however, to ground our aspiration and ambition in a way that feels attainable with our vast resources.

Be confident but not arrogant.

We're a top institution. That means we've earned the right to make compelling statements that showcase our talent and acumen—but that doesn't mean we should be, or need to be, unnecessarily boastful.

Be grounded in history but not bound by it.

We're defined by our legacy, but we're not tethered to it.

Be tenacious but not scrappy.

Because tenacity is in our DNA, our copy should reflect how we continually move forward, regardless of setbacks. It should never come across as scrappy or unintentional but instead should demonstrate, at all times, the finesse with which we do things.
When writing headlines, we want to invoke the feeling and meaning of "Forge Ahead" without always saying it. To help you create messages that are fresh and compelling, we've established several frameworks that will help you to write strong and effective headlines. These examples are neither comprehensive nor restrictive; rather, they serve as an easy way to get started using the Pitt voice.

**HELPFUL HINT**

**WORDS LIKE "FORGE"**

Another way to keep our language fresh is to use other action verbs that convey the same sense of forward momentum and impact. Here are some examples:

- Make
- Build
- Mold
- Pursue
- Drive
- Improve
- Inspire
- Push
- Launch

**WHAT WE DO/WHO WE ARE + FORGE AHEAD**

We can use "Forge Ahead" as a payoff in headlines, turning it into a powerful call to action. Whether it's a barrier that needs to be broken, a limit to be pushed or the reason we make an impact, we don't stop there. We always Forge Ahead.

**EXAMPLES**

- Nonstop since 1787. Forge Ahead.
- Driven by discovery. Forge Ahead.
- Never stand still. Forge Ahead.
- Find the edge of what's possible. Forge Ahead.

**FORGED IN (TRAIT/NOUN)**

We can use the past tense of "Forge" to talk about what our purpose is, and who we are as an institution. While we’re always forging ahead, this construction allows us to highlight what we’re made of and why our mission is important.

**EXAMPLES**

- Forged in inquiry.
- Forged in progress.
- Forged in curiosity.
- Forged in invention.

**BOLD STATEMENT + PAYOFF**

Our brand platform is active and compelling. By leading with a bold statement and then using a payoff that ties back to who we are as an institution, we hook readers in, showing them that we're always onto the next discovery.

**EXAMPLES**

- Reinvention never stops. Neither do we.
- Stand on the shoulders of revolutionaries. See how far you can see.
- There will always be questions to answer. That's why our work never stops.
- Driven by the search. Inspired by the impact.

**ALLUDING TO MOMENTUM**

"Forge Ahead" conveys our momentum as an institution as well as our ability to never stand still. By using other phrases and words that allude to this idea without explicitly saying it, we can keep the attention of our audience while still delivering our message.

**EXAMPLES**

- The process of reinvention never stops.
- Keep making history and you're bound to make the future.
- Progress is always in progress.
- To find the edge and push further.
Voice and Tone

Writing Tips

The creative platform is inspiring and sets the tone for our writing and brand language. But it's more than a set of poetic phrases; it also encompasses our entire messaging strategy and brings it to life. Although we don't use this language word for word when communicating externally, we can use it as inspiration or a gut check for sharing our story.

Be bold, confident and optimistic.

We have a tendency to shy away from sharing our accomplishments, but it's possible to own the things we do well without sounding boastful or arrogant. Our messaging should tell the story of Pitt with genuine pride.

Tie hard work to outcomes.

Don’t forget to balance our new confidence with the benefits of our strong work ethic. We can make bold, impressive claims because we’ve put in the work.

Show, don’t tell.

Whenever possible, give concrete examples. It’s more powerful to show experiences through storytelling and first-person narratives than it is to explain experiences in depth.

THREE THINGS TO AIM FOR

THREE THINGS TO WATCH OUT FOR

Avoid clichés.

There are so many distinctive and compelling things about Pitt; trite phrases will only dilute our messages. Use the messaging map to highlight a unique benefit and find a unique way to tell the world about Pitt.

Don’t be afraid to commit.

In the past, we determined who we were by what we weren’t. We were neither this nor that. Today, we want to proudly declare who we are and what we stand for.

Don’t forget our past, but don’t rely on it.

It’s okay to refer to our history and to the legitimacy it gives us, but don’t let it define us. This also applies to using statistics and numbers: They’re important but only when we show how they move us forward and inform where we’re going next.
This section contains guidance for using our logos. They represent Pitt to the outside world, helping to identify and unify our brand. Because our visual identity represents the University at the very highest level, it’s vital to our brand. These logos act as a signature, an identifier and a stamp of quality. And they should always be the most consistent component in our communications.
Institutional Identity

Institutional Mark

Our Institutional mark pairs the refined shield from the University seal with a sophisticated serif font to pay respect to our heritage in a simplified, modern way.

Registered Marks

Use of the “circle R” or ® mark by service mark or trademark owners clearly communicates that the mark has been officially registered and is in good standing with the U.S. Patent and Trademark Office. Registering a service mark or trademark prevents others from using the mark and enables the owner to sue for trademark infringement. The Pitt wordmark, institutional mark (shield and signature) and shield have been registered and are in good standing with the U.S. Patent and Trademark Office.

It is appropriate—but not required by law and not always necessary—to use a mark with a circle R in your marketing materials. Both versions of the marks—with and without the circle R—are correct, however:

• Using a mark with the circle R is preferred whenever possible and practical. It may not be practical to include the circle R in a magazine flag (masthead) or on wall art or signage, for example.
• Using a mark with the circle R is required when the mark is being applied to an advertising specialty item being produced by a University-approved licensee.

The Office of University Communications and Marketing can provide the appropriate mark for your application. Please complete a marketing project request.
Institutional Identity

Colors Permitted

Full Color (3-color version)

Whenever possible, use the full-color version. Pantone CMYK and RGB versions exist, so use the one that's most appropriate for the application.

Pitt Royal, white and Pitt Gold (3-color version) (PREFERRED MARK)

Pitt Royal and Pitt Gold (3-color version)
Note the white fill within the shield of the 3-color version of the logo. This fill does not appear in other color versions.

Reversed and Pitt Gold (2-colorREV version)
When the logo appears on a background of Pitt Royal, use the reverse 2-color version that incorporates Pitt Gold.

One Color

In cases where color limitations exist, use a one-color option.

Pitt Royal

Black

Reversed (white)
To ensure consistent use of the logo, here are some practices to avoid. In addition to the uses below, it is important not to rotate the Institutional mark on its side.

**Incorrect Uses**

1. Don't skew or bend the logo in any way.
   ![Incorrect Use Example](image1)

2. Don't rotate the logo.
   ![Incorrect Use Example](image2)

3. Don't use drop shadows or other visual effects.
   ![Incorrect Use Example](image3)

4. Don't use the logo on a background with insufficient contrast.
   ![Incorrect Use Example](image4)

5. Don't stretch the logo.
   ![Incorrect Use Example](image5)

6. Don't rearrange the elements of the logo.
   ![Incorrect Use Example](image6)

7. Don't use any colors other than those specified in this document.
   ![Incorrect Use Example](image7)

8. Don't outline the logo.
   ![Incorrect Use Example](image8)

9. Don't add elements to the logo.
   ![Incorrect Use Example](image9)
Institutional Identity

Spacing and Size

Clear Space

We ensure that other elements don’t compete with the logo by allowing a minimum amount of space around the perimeter, measured with the height of the “P” in Pittsburgh. This applies to all versions of the logo except in cases of sub-branding with schools, centers, institutes and departments. Please refer to the sub-branding guide beginning on page 48.

Minimum Size

Refer to these minimum size when creating designs to ensure that the logo’s details don’t get lost. When the institutional mark is used at a small size, it should never appear with sub-branding. It must stand alone.

When using a subbrand mark (with a school, department, center or institute), the minimum size of the shield and signature must be at least 1.75” wide (on either version of the mark: with a rule or with type stacked below).
Institutional Identity

Shield Only

Use the shield only as a decorative element in communications with audiences who are already familiar with the University of Pittsburgh. The same rules for color, spacing and application apply to this as outlined for the full logo. When using the shield for merchandise, a special type setup and type proportions have been established. Please submit designs to the Director of Merchandising and Licensing at lburens@athletics.pitt.edu or contact the Office of University Communications and Marketing.
The University seal is reserved for official institutional documents, such as diplomas and some commencement materials. Any exceptions to this rule must be approved by the Office of University Communications and Marketing.

Pitt Gold and Pitt Royal
Note that the University seal colors have been refreshed to align with the University's athletics colors.
When it’s used thoughtfully, typography becomes a powerful brand tool that can add visual meaning to what we say. Pitt’s typography communicates clearly and cleanly, with enough flexibility for a wide range of situations.

## Typography

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Font</td>
<td>26</td>
</tr>
<tr>
<td>Secondary Fonts</td>
<td>27</td>
</tr>
<tr>
<td>Alternate Fonts</td>
<td>29</td>
</tr>
<tr>
<td>Sample Setups</td>
<td>30</td>
</tr>
<tr>
<td>Leading</td>
<td>35</td>
</tr>
<tr>
<td>Tracking</td>
<td>37</td>
</tr>
</tbody>
</table>
# Typography

**Primary Font:** Rubic Bold

<table>
<thead>
<tr>
<th>Uses</th>
<th>Publisher</th>
<th>Styles to Use</th>
<th>Platforms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headlines</td>
<td>Hubert and Fischer</td>
<td>Bold</td>
<td>Print</td>
</tr>
<tr>
<td>Callouts</td>
<td></td>
<td></td>
<td>Screen</td>
</tr>
<tr>
<td>Impact Moments</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To download font visit [fonts.google.com/specimen/Rubik](http://fonts.google.com/specimen/Rubik).
# Typography

**Secondary Font:** Open Sans

<table>
<thead>
<tr>
<th>Uses</th>
<th>Publisher</th>
<th>Styles to Use</th>
<th>Platforms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subheads</td>
<td>Google Fonts</td>
<td>Light Light Italic Regular Italic Semibold Semibold Italic</td>
<td>Print</td>
</tr>
<tr>
<td>Body Copy</td>
<td></td>
<td></td>
<td>Screen</td>
</tr>
<tr>
<td>Callouts</td>
<td></td>
<td><strong>Bold</strong> <strong>Bold Italic</strong> <strong>Extrabold</strong> <strong>Extrabold Italic</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Platforms</th>
<th>Print</th>
<th>Screen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publisher</td>
<td>Google Fonts</td>
<td></td>
</tr>
<tr>
<td>Styles to Use</td>
<td></td>
<td><strong>Bold</strong> <strong>Bold Italic</strong> <strong>Extrabold</strong> <strong>Extrabold Italic</strong></td>
</tr>
<tr>
<td>Formats</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Font Type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Font Style</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To download font visit [fonts.google.com/specimen/Open+Sans](https://fonts.google.com/specimen/Open+Sans).
# Typography

**Secondary Font: Merriweather**

<table>
<thead>
<tr>
<th>Uses</th>
<th>Publisher</th>
<th>Styles to Use</th>
<th>Platforms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subheads</td>
<td>Google Fonts</td>
<td>Light</td>
<td>Print</td>
</tr>
<tr>
<td>Body Copy</td>
<td>To download font visit fonts.google.com/specimen/Merriweather.</td>
<td>Light Italic</td>
<td>Screen</td>
</tr>
<tr>
<td>Callouts</td>
<td></td>
<td>Regular</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Italic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bold</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bold Italic</td>
<td></td>
</tr>
</tbody>
</table>

**Typography**

- **Secondary Font:** Merriweather
### Typography

**Alternate University Fonts:** Arial, Cambria, Cooper Hewitt, and Janson

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Print</th>
<th>Screen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arial &amp; Arial Bold</td>
<td>abcdefghijklm</td>
<td>abcdefghijklm</td>
</tr>
<tr>
<td>Cambria</td>
<td>abcdefghijklmno</td>
<td>pqrstuvwxyz</td>
</tr>
<tr>
<td>Cooper Hewitt</td>
<td>abcdefghijklmno</td>
<td>pqrstuvwxyz</td>
</tr>
<tr>
<td>Janson</td>
<td>abcdefghijklmno</td>
<td>pqrstuvwxyz</td>
</tr>
</tbody>
</table>
Typography

Sample Setups

Use the grid, at left below, as a loose guide to determine the tone you’re trying to achieve. This brand uses several kinds of kinetic type lockups. The following pages illustrate type combinations that work well together. They also show the flexibility of our typography.

To find the edge, push further.

Fugit doluptatur, eat facea nobissum qui temque velles ent volecae re veliantur, quidundae. Ut essi acienienis enim quine.
Reinvention never stops. Neither do we.

Etobit aspedi velitiat. Ferious sam quo tem volupta quiae ligent suype destet lis di. Betinma mal idust, quisint volin uptam usam endebis stoquat ume ndus ma et harun tias molorum fuga. Aliains yarsex event delit quo bero molores toreium ipsam, sitiisc casperi dolum quaerfe repudio il et, que

HEADLINE
Rubik Bold

SUBHEAD
Open Sans Bold

BODY COPY
Janson Regular
Inspired by inquiry, always asking.

*Plique con comniat essin pore per ibustius. Haribus et el et latur, vellis maiorem siquid.*

The santo berae simi, enimolorit aut eum lam doles quas est intibus estior apitat am velentest evernam autemtemporum harcium exeriatquam facearchil eumqui dis earcie ndetas nonseror sim labore ent et aribus
Typography

Sample Setups

Stand on the shoulders of revolutionaries.

See how far you can see.

The santo berae simi, enimolorit aut eum lam doles quas est intibus estior apitat am velentest evernam autemporum harcium exeriatquam facearchil eumqui dis earcie ndetas nonseror sim labore ent et aribus erum quamus susam.
Typography

Sample Setups

Nonstop since 1787.

Forge Ahead.

HEADLINE

Rubik Bold
Typography

Leading for Body Copy

Line spacing, called leading, is critical to setting professional-looking type that's easy to read. Leading should be set tight but not too tight. With our typefaces, text generally looks best with leading set slightly looser than the default.

HELPFUL HINT

Start with leading that’s two points higher than the point size of the text. This won’t always be right, but leading can be adjusted most easily from there. Smaller blocks of text may need leading that’s slightly more open.

Leading that’s too loose leaves too much pause between lines.

- 21 pt. type / 36 pt. leading

This leading is too loose.
Alibus in et moditatque et quae venda voluptis odissitis audicipis.

Leading that’s too tight leaves too little pause between lines.

- 21 pt. type / 18 pt. leading

This leading is too tight.
Volestis asinto vendaecctore esem cupitate nientibus ducil.

When leading is correct, the reader won’t even notice.

- 21 pt. type / 23 pt. leading

This leading is correct.
Ibusdam, sunt quam vendebis nem de optata vel int lorem ipsum.

- 8 pt. type / 15 pt. leading

- 8 pt. type / 11 pt. leading
Typography
Leading for Headlines

While the same general leading rules for body copy apply to headlines, leading for headlines will usually be a little tighter. This is because our headlines are typically shorter and in a bold block typeface or in all caps. Headlines set at smaller sizes may need more leading than headlines set at larger sizes. We want to be sure that our headlines can be read quickly and easily, and leading that's too tight at small point sizes makes this difficult. Trust your eye, not the number. If it looks too tight, it probably is.

**HELPFUL HINT**

Start with leading that’s three points less than the point size of the headline. Reduce the leading further until you have a headline that reads comfortably and cohesively.

Remember, the examples shown on this page are only guides. Each piece you create will have its own needs and restrictions, so use your best judgment when setting your own headlines.

**TOO MUCH LEADING**
- 35 pt. type / 42 pt. leading

**CORRECT LEADING**
- 35 pt. type / 33 pt. leading

**NOT ENOUGH LEADING**
- 35 pt. type / 29 pt. leading

**CORRECT LEADING**
- 20 pt. type / 19 pt. leading

**CORRECT LEADING**
- 10 pt. type / 10 pt. leading
Typography

Tracking for Body Copy

Correct letter spacing, called tracking, also makes the type easier to read. Outside headlines, text should always be tracked close to the default setting, and optical kerning should be used when available. When working with type, always take the time to make these adjustments. These details make us look professional and greatly improve the readability of our type.

HELPFUL HINT

Trust your eye. The best tracking for typefaces varies. What may work for some typefaces may not work for others.

The size and weight of the typeface also can influence how much tracking is necessary. Smaller sizes and heavier weights may need more.

Tracking that is too loose leaves too much space between letters.

- +130 tracking

Tracking that’s too tight leaves too little space between letters.

- -75 tracking

When tracking is correct, the reader won’t even notice.

- 0 tracking, optical kerning
Due to the tight, blocky nature of our headline typefaces, we need to pay extra attention to tracking when setting headlines. We want our letters to be snug but not so tight that they touch. Too much tracking makes it harder to read the text quickly. While it's useful to set tracking for entire lines, sometimes the space between two letters becomes too much. Manually adjust this space using kerning.

**HELPFUL HINT**

Trust your eye. The best tracking for each typeface varies. What works for some typefaces will not work for others.

The size and weight of the typeface can also influence how much tracking is necessary. Smaller sizes and heavier weights typically need more.

- **TWO MUCH TRACKING**
  - 35 pt. type / +100 tracking
  - 35 pt. type / +10 tracking

- **NOT ENOUGH TRACKING**
  - 20 pt. type / -25 tracking
  - 20 pt. type / +25 tracking

- **NOT ENOUGH TRACKING**
  - 10 pt. type / 0 tracking
  - 10 pt. type / +75 tracking
  - -20 kerning between C and O

- **CORRECT TRACKING**
  - 35 pt. type / +10 tracking
  - 20 pt. type / +25 tracking
  - 10 pt. type / +75 tracking
  - -20 kerning between C and O
# Color

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>40</td>
</tr>
<tr>
<td>Primary Palette</td>
<td>41</td>
</tr>
<tr>
<td>Secondary Palette</td>
<td>43</td>
</tr>
<tr>
<td>Accent Palettes</td>
<td>44</td>
</tr>
<tr>
<td>Palette Flexibility</td>
<td>46</td>
</tr>
</tbody>
</table>
A robust color palette provides many design options, but we must exercise thoughtful consideration and restraint to make sure we don't lose our visual identity. Here's a general guide for making effective choices as you use color in compositions. This isn't meant to imply a strict mathematical distribution of the colors on the page; rather, these ratios should help your layout to pass a squint test.

When using color builds, always use the color values listed on the following pages. They have been adjusted for the best reproduction on screen and in print, and may not match Pantone Color Bridge breakdowns.

In general, the color code sources originated from Pantone Color Bridge Coated, The Plus Series, Third Edition and Pantone Color Manager v2.2.0.

Beyond our logo, color is the most recognizable aspect of our brand identity. Colors have been selected that reflect our bold, diverse community. Using color appropriately is one of the easiest ways to make sure our materials reflect a cohesive Pitt brand.

Our color palette is made up of primary, secondary and accent colors. Communication materials should emphasize the primary palette first, but also use the secondary and accent palettes to keep layouts and communications from becoming stale and one-dimensional.

HELPFUL HINT

When using color builds, always use the color values listed on the following pages. They have been adjusted for the best reproduction on screen and in print, and may not match Pantone Color Bridge breakdowns.

In general, the color code sources originated from Pantone Color Bridge Coated, The Plus Series, Third Edition and Pantone Color Manager v2.2.0.
Color

Primary Palette

Our primary colors are Pitt Royal and Pitt Gold. Layouts should lean heavily on these colors, mixing in the other palettes for color schemes that are complementary and balanced.

PANTONE 661C

**Pitt Royal**

<table>
<thead>
<tr>
<th>CMYK</th>
<th>100 75 0 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>0 53 148</td>
</tr>
<tr>
<td>HEX</td>
<td>#003594</td>
</tr>
</tbody>
</table>

PANTONE 1235C

**Pitt Gold**

<table>
<thead>
<tr>
<th>CMYK</th>
<th>0 31 98 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>255 184 28</td>
</tr>
<tr>
<td>HEX</td>
<td>#FFB81C</td>
</tr>
</tbody>
</table>
The Dark Blue, Medium Blue and Dark Gold are legacy colors that speak to our blue and gold history. Turn to these colors along with black, white and grays for more formal communications.

WHENEVER POSSIBLE, USE THE PRIMARY COLORS AS THE DOMINATE SCHEME FOR PRINT MATERIALS AND ALL DIGITAL COMMUNICATIONS.
**Color**

**Secondary Palette**
(neutral colors)

<table>
<thead>
<tr>
<th>Color</th>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>0 0 0 100</td>
<td>0 0 0</td>
<td>#000000</td>
</tr>
<tr>
<td>White</td>
<td>0 0 0 0</td>
<td>225 225 225</td>
<td>#FFFFFF</td>
</tr>
<tr>
<td>Charcoal</td>
<td>30 22 17 57</td>
<td>117 120 123</td>
<td>#75787B</td>
</tr>
<tr>
<td>Gray</td>
<td>20 14 12 40</td>
<td>151 153 155</td>
<td>#97999B</td>
</tr>
<tr>
<td>Light Gray</td>
<td>8 5 7 16</td>
<td>200 201 199</td>
<td>#C8C9C7</td>
</tr>
</tbody>
</table>

These neutral hues pair perfectly with the primary and the secondary (historical) palettes. Due to their subdued nature, overpowering the primary set is less of a concern. Use them as supplementary or secondary colors rather than as dominant colors in layouts and materials.
Although our primary palette along with secondary palettes should lead in most materials, some instances require additional options. For those instances, we have the accent palette. In general, these colors should be used sparingly, but they can be more prominent in some instances, such as communications about internal campus events and one-off impact pieces. When using the Accent Palette without the Primary Palette for a time-limited mark or logo or for a special University initiative, permission must be obtained from the Office of University Communications and Marketing. The PMS 3288 (Deep Teal) is used on materials related to Pitt Sustainability.
## Color

### Accent Palette

Use this palette to add a bright, energetic feel to designs. While this palette also should be used sparingly, it can lend itself to more casual pieces and student-facing pieces like admissions materials. The PMS 367 (Light Green) is used on materials related to Pitt Sustainability.

<table>
<thead>
<tr>
<th>Color</th>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neon Yellow</td>
<td>6 0 72 0</td>
<td>237 233 57</td>
<td>#EDE939</td>
</tr>
<tr>
<td>Sky Blue</td>
<td>52 0 1 0</td>
<td>113 197 232</td>
<td>#71C5E8</td>
</tr>
<tr>
<td>Light Orange</td>
<td>0 62 95 0</td>
<td>232 119 34</td>
<td>#E87722</td>
</tr>
<tr>
<td>Light Green</td>
<td>41 0 68 0</td>
<td>164 214 94</td>
<td>#A4D65E</td>
</tr>
<tr>
<td>Cream</td>
<td>4 17 21 7</td>
<td>219 200 182</td>
<td>#DBC8B6</td>
</tr>
</tbody>
</table>
This diagram is a guide for the overall mood or tone of our communications. The components of our palettes can range from sophisticated to casual and from subdued to vibrant. Use this chart as a starting point to choose a set of colors that projects the right mood for your piece.

**HELPFUL HINT**

There's no mathematical formula to determine where colors are plotted on this chart; this type of interpretation is highly subjective. Use these connotations as an introductory guide and customize your palette based on your audience, intent and medium.
Color

Palette Flexibility

To strike the right balance of color for a desired effect, use these spectra as a guide. This is not a precise mathematical system but an idea of relative use. Color groupings can range from formal to casual and from subtle to bold, depending on the purpose and audience of the piece. The diagrams below illustrate how we might distribute colors proportionally to generate the desired mood. Of course, this doesn't mean that we need to use every color in our palette to fulfill the requirements of the brand.

**AT A MINIMUM, WE ALWAYS LEAD WITH THE PRIMARY PALETTE.**

<table>
<thead>
<tr>
<th>BOLD</th>
<th>TYPICAL AUDIENCE OR USAGE</th>
</tr>
</thead>
</table>
| ![BOLD Colors](image) | Prospective students  
                          | Events  
                          | One-offs and impact pieces |

<table>
<thead>
<tr>
<th>CASUAL</th>
<th></th>
</tr>
</thead>
</table>
| ![CASUAL Colors](image) | Incoming and current students  
                          | Recent and younger alumni  
                          | Industry  
                          | Sustainability |

<table>
<thead>
<tr>
<th>FORMAL</th>
<th></th>
</tr>
</thead>
</table>
| ![FORMAL Colors](image) | Current faculty and staff  
                          | Parents of current students  
                          | UPMC collaborations |

<table>
<thead>
<tr>
<th>SUBTLE</th>
<th></th>
</tr>
</thead>
</table>
| ![SUBTLE Colors](image) | Older alumni  
                          | Most conservative and hallmark pieces |
# Brand/Subbrand Identity

<table>
<thead>
<tr>
<th>Main Brand Elements</th>
<th>49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choosing the Right Mark</td>
<td>50</td>
</tr>
<tr>
<td>Temporary Graphics/Separate Logos</td>
<td>51</td>
</tr>
<tr>
<td>Subbrand Setups</td>
<td>52</td>
</tr>
<tr>
<td>Sizes and Proportions</td>
<td>53</td>
</tr>
<tr>
<td>Return Address Setup</td>
<td>54</td>
</tr>
<tr>
<td>Informal Wordmark</td>
<td>55</td>
</tr>
<tr>
<td>Informal Wordmark Color Options</td>
<td>56</td>
</tr>
</tbody>
</table>
Brand/Subbrand Identity

Main Brand Elements

Institutional mark

The Institutional mark (shield and signature) is the preferred identity for the University of Pittsburgh. The mark is available as a three-color version (Pitt Royal and Pitt Gold with a white shield, as shown), in a reverse two-color white type option, and as a single-color mark in Pitt Royal or black. The Institutional mark may appear only in these colorways. See page 21 for more information and examples of acceptable colorways available for use. Whenever possible, use the marks that include the registered marks (®).

Wordmark

The Wordmark is an informal mark and may be used in place of the Institutional mark in promotional materials. It is designed for audiences that are already familiar with the University as well as for internal audiences. The wordmark should never appear with the University shield or seal. That use is restricted to Pitt Alumni Association. See Appendix B. No other unit should combine the informal wordmark and the shield.*

The Wordmark may be combined with unit names (see examples on pages 55 and 56). These informal unit marks are modified versions of typography with special kerning. DO NOT ATTEMPT TO CREATE YOUR OWN INFORMAL WORDMARKS BY SETTING TYPE as each is a custom design. Please visit communications.pitt.edu/marketing/submit-marketing-project-request, complete the project request form, and University Communications will create marks for your unit in approved colors.

Athletics or Spirit Mark

The Spirit mark is the official logo of University of Pittsburgh athletics teams and a registered mark of the University. Outside athletics, the Script Pitt is used as a nonacademic spirit mark for student organizations, associations (See Appendix A), student-centric promotions and some internal communications.

For information on licensing and merchandising for internal use, visit https://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-internal-html.aspx?id=100.

Sub-brand Fonts: Cooper Hewitt SemiBold and Book

Cooper Hewitt SemiBold
Cooper Hewitt Medium
Cooper Hewitt Book

Cooper Hewitt is the typeface to be used within the sub-brand identity architecture: in SemiBold and Book. The benefits of Cooper Hewitt include legibility, flexibility of weight options, accommodation of lengthy labels and stylistic contrast with the Institutional mark and the Wordmark. Cooper Hewitt Medium us used for the Informal Wordmarks.
Brand/Subbrand Identity

Choosing the Right Mark (decision tree)

I am:

- a member of the University Community (School, College, Department, Office, Center, Program or Institute)

- a nonacademic unit (Student- or Alumni-facing Office or Association)

- cobranding with another unit or organization

INSTITUTIONAL MARK

University of Pittsburgh.

INFORMAL WORDMARK

Informal wordmarks may only be used for local audiences or audiences familiar with the University.

Pitt Business

Joseph M. Katz Graduate School of Business

NOTE: THE SHIELD IS NOT TO BE USED WITH THE INFORMAL WORDMARK IDENTITY. That use is restricted to Pitt Alumni. See Appendix B of this guide.

SPIRIT MARK

The Spirit mark (Script Pitt) is the main identity for all Pitt athletics teams. The spirit mark may also be used by registered student organizations and also for alumni-facing communications.

wanting to order merchandise

Visit pittsburghpanthers.com/licensing.

wanting to use a special logo

A unit that is celebrating or hosting an event-specific or time-limited program or anniversary

Temporary Logos may be used for a school, department, center or institute name. The use and placement of separate special marks must be approved by the Office of University Communications and Marketing. For anniversaries, the on-brand approach below is recommended.

University of Pittsburgh.

University Center for International Studies

Note: When using a temporary mark, allow the shield and signature to be the dominant identity by ghosting (or screening) the temporary mark as a part of the main institutional mark.
Brand/Subbrand Identity

Temporary Graphics and Separate Logos
When units prefer to use a unique graphic to promote internal events or programs, a limited-use graphic is permitted. Separate logos for University units are not permitted unless used for internal University audiences.

Time-limited graphics may be used when:
- The primary audiences are faculty, staff and students AND
- Nearly all of the promotion occurs on one of the University campuses.

Graphics should not be applied to business cards or letterhead. Appropriate uses include, but are not limited to, posters for display on campus, websites for internal audiences, advertisements in The Pitt News and on digital screens on campus. The sponsoring unit’s Institutional Mark should appear on materials as well.

Outside logos may not be used in place of approved University marks.

Examples of acceptable temporary marks

Examples of unacceptable permanent logos

Conference/Special Event Sponsor Logos
We recognize that conferences and special events conducted at the University may have sponsors and that inclusion of sponsor logos on signage and in event programs is a common expectation.

Here are some best practices to keep in mind:
- Sponsors want their marks to look their best. Do NOT download or copy sponsor logos from the web. Ask each sponsor to provide the correct mark.
- Ask for vector-based logos (.eps, .ai and some .tif or high-resolution .png files). These files allow designers to scale and edit if needed depending on the background being used.
- Learn more about choosing the right mark by referencing the (decision tree) on page 50 of this guide.

- When the sponsorship involves multiple Pitt units, list the units in text, (example below). Do not add additional University marks for other units.
- If using the institutional mark alongside an outside partner (such as UPMC) where both marks are required, the Pitt institutional mark should be placed first with appropriate clear space applied between marks.

Examples of acceptable temporary marks
Brand/Subbrand Identity

Subbrand Setups

Stacked Samples

University of Pittsburgh
Office of the Chancellor

Computational Biomedicine and Biotechnology Master’s Program

Jewish Studies Program
Dietrich School of Arts and Sciences

Ruled Samples (Alternate)

University of Pittsburgh
Office of the Chancellor

Emerging Leaders Program
Office of Human Resources

Two-line with Program Ruled Sample
(Example: Program name in Cooper Hewitt SemiBold and office name in Book)

Subbrand Optional Setup for merchandise only
(Example below: Shield, school, department, office, etc., centered under the shield using Cooper Hewitt SemiBold and University name in Cooper Hewitt Book below)

Please do not attempt to create these marks on your own. Contact the Office Of University Communications and Marketing and submit a request at communications.pitt.edu. The office will create mark(s) for your use. Also note that all merchandise using University marks must include the ®, and must be approved by contacting the Director of Licensing and Merchandise at lburens@athletics.pitt.edu or 412-648-8338.

THE SHIELD IS NOT TO BE USED WITH INFORMAL WORDMARKS. DO NOT CHANGE THE PROPORTIONAL SIZES OF THE TYPE TO THE INSTITUTIONAL MARK.
When University units such as schools, departments, centers or institutes are equal partners in a joint venture or program,

ONLY ONE INSTITUTIONAL MARK SHOULD BE USED TO REPRESENT BOTH UNITS USING A TYPE TREATMENT AS ILLUSTRATED BELOW.

NOTE: THE SHIELD IS NOT TO BE USED WITH THE INFORMAL WORD-MARK IDENTITY. That use is restricted to Pitt Alumni.

PLEASE DO NOT ATTEMPT TO CREATE THESE MARKS ON YOUR OWN. CONTACT THE OFFICE OF UNIVERSITY COMMUNICATIONS AND MARKETING AND SUBMIT A REQUEST AT COMMUNICATIONS.PITT.EDU. THE OFFICE WILL CREATE MARK(S) FOR YOUR USE.
Brand/Subbrand Identity

Return Address Setup

The Institutional mark and address set-up below can be used for post-card return information, the reverse side of brochures or pamphlets, or for an envelope return address. Do not attempt to create these on your own. Please contact the Office of University Communications and Marketing at 412-624-4147 with any questions related to size and proportion, or visit communications.pitt.edu to submit a request to have this setup created for you.

example: back panel of a brochure

Note: Regional campuses should follow the same setup, allowing equal space between campus name and department/school/office as between School/office and the address lines. Typefont for Department/school/office should be set in Cooper Hewitt Semibold and school/office should be set in Cooper Hewitt Book.
Informal Wordmarks

<table>
<thead>
<tr>
<th>Informal Wordmark</th>
<th>Unit Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitt Business</td>
<td></td>
</tr>
<tr>
<td>Pitt McGowan</td>
<td>Institute for Regenerative Medicine</td>
</tr>
</tbody>
</table>

NOTE: THE SHIELD IS NOT TO BE USED WITH THE INFORMAL WORDMARK. That use is particular to, and restricted to Pitt Alumni.
# Brand/Subbrand Identity

## Informal Wordmark Color Options

<table>
<thead>
<tr>
<th>Pitt Public Health</th>
<th>One color: Pitt Royal (PMS 661)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitt Public Health</td>
<td>The preferred colorway for the informal wordmark in a Two-color version is Pitt Royal (PMS 661) and Pitt Dark Gold (PMS 125)</td>
</tr>
<tr>
<td>Pitt Public Health</td>
<td>One color: Black</td>
</tr>
<tr>
<td>Pitt Public Health</td>
<td>The preferred colorway for the informal wordmark in a two-color version on a solid color background is White and Pitt Gold (PMS 1235).</td>
</tr>
<tr>
<td>Pitt Public Health</td>
<td>One color on a solid color background: White</td>
</tr>
</tbody>
</table>

**NOTE:** The shield is not to be used with the informal wordmark. That use is particular to, and restricted to Pitt Alumni.
OVERVIEW

Graphic elements make up the framework that ties our brand together visually. Used properly and consistently, they help to ensure that our visual language conveys strength and refinement.

Graphic Elements

Urban Textures 58
Framing Devices 59
Monotone Photo Overlays 60
Monotone and Tritone Textures 61
Kinetic Lines and Arrows 62
Accent Marks 63
Using textures inspired by Pittsburgh's urban landscape, we pay homage to the grit and resilience of the Pitt community and the connection to our home city. Make sure the texture doesn't contrast too heavily against the color over which it is layered. These graphics should be subtle additions that illustrate depth and personality.

Here are few ways that these textures can be used:

1. As a texture over a solid brand color.
2. As an accent texture, overlaid at a smaller scale on a primary color, on white, on a photograph or on a white background within a photograph.
3. As a border texture, used in white along the perimeter of a color block or a photograph.
Graphic Elements

Framing Devices

Use this graphic element to show the tension and movement between Pitt's history-making achievements and our forward-looking energy. This technique works powerfully with thoughtful photo pairings that show symmetry or reflect historical precedents.

HELPFUL HINT

The edge of connection can be offset (like the example on the left) or aligned (like the example on the right).

Keep making history, and you’re bound to make the future.

To find the edge push further.
Graphic Elements

Monotone Photo Overlays

These montone images can be paired with portraits to tell a deeper story, or paired with a solid primary color to add depth to backgrounds.

HELPFUL HINT

Here are couple of ways that these overlays can be used:

1. As a texture laid over a solid primary brand color

2. As an accent with portrait photography, overlaying detail images to help tell a more comprehensive story

Choose only one detail monotone overlay that relates to the person or to the story being told.
Graphic Elements

Monotone and Tritone Textures

We use these monotone and tritone photos as backgrounds to subtly tell a story and to add depth and texture to layouts. These images can be distant shots, like landscapes, or close-up shots of relevant items that support the story we’re telling.

HELPFUL HINT

The color in the tritone is a combination of Pitt Royal, PMS 297 and PMS 281. The secondary color can be adjusted slightly to find a hue that creates a monochromatic effect with the image. Once the image is placed in the layout, if there is too much contrast with the background, you can add a low-opacity color block in the gold or blue to even out the color.

How to make duotone or tritone in Photoshop:
Graphic Elements

Kinetic Lines and Arrows

Simple lines are used to illustrate movement and connection, adding an elegant element to layouts as they interact with the typography and photography.

Use the arrows as an accent element in the corners of layouts to convey Pitt’s forward momentum.

HELPFUL HINT

The size of these lines can vary depending on the size of the piece being created. The lines should always be solid and lightweight. The lines should always be at an angle and interact with the typography and photography.

To find the edge, push further.
Graphic Elements

Accent Marks

We use these small elements as accents to call out a statistic or to show motion and transformation at the edge of a photo.

HELPFUL HINT

These marks can be a great way to bring in the colors of the secondary palette. They should never be the focal point of a layout but rather bring attention to something important on the page such as an image, textures or a headline you want to emphasize.
Photography

Overview and Approach 65
Photo Styles 66
Photography plays an important role in our brand communications because it tells our story visually. Although our words are compelling, images offer powerful proof of what we say. For this reason, photographs should be carefully selected to match our messaging, and they should always feel authentically like Pitt.

HELPFUL HINT
Try to choose the photos in a section so that they all tell a specific story about a field, program or person rather than a macro story about the University.
Photography

Photo Styles: Portraits

The use of portraiture puts a human face on the University. We want to show Pitt students, faculty and staff in the best light, which means capturing them with authenticity—no need for photo effects or heavy editing. When capturing portraits, the focus should be on the individual. Subjects should be facing the camera or looking out of the frame. Capture a look of humility, focus, confidence or seriousness; individuals should never appear aggressive or passive. Each image should have a mostly blurry neutral background or should be shot on a white or light gray background in a studio. Ensure that these shots always feel natural and not staged. In layouts, portraits should be paired with photos from other categories to tell a complete story and shouldn’t be overdone in a publication.
Photography

Photo Styles: Progress

Images in this action-oriented category capture the Pitt work ethic both inside and outside the classroom. Active photographs document individuals, peer-to-peer collaborations and faculty-student interactions. Try to minimize group shots and focus more on individuals who are engaged in an activity or area of study that help tell a story. Our students should be shown learning and developing their skills, being mentored by faculty and becoming leaders. And remember, it’s important to show a diverse mix of students in our accepting and supportive environment.
Photography

Photo Styles: Details

Detail photography is a great way to highlight Pitt’s many processes, tools and achievements. The goal here is to capture some of the small things that contribute to a bigger picture. When photographing around campus, it’s always a good idea to zoom in and take a few shots of what makes the composition unique. People can be present, but the focus should be less on the individual and more about what they’re doing or what they’re interacting with at a much closer level. In layouts, these detail images should be paired with other images to tell the full story of process and journey. These also are the type of photos that would be used for the layering monotone treatment shown on page 60.
These textural photos should always be used in series of images that show parts of the process, where they help to tell a more comprehensive story. When treated with a duotone effect, the image should be used as a background. When the photo is in full color, it should only be used as an accent or an inset image. These images should never appear to be the hero image.
The urban vibrancy of Pitt’s campus is something to show off, and these images paint the picture of what our campus community looks like. Pepper these “sense of place” shots throughout communications in a way that helps the layouts to breathe. Using shots of unique and beautiful places on our campus is a great way to showcase Pitt’s beautiful campus. Use both interior and exterior places to help tell the story.
# Digital Communication

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>72</td>
</tr>
<tr>
<td>Websites</td>
<td>73</td>
</tr>
<tr>
<td>Email</td>
<td>74</td>
</tr>
<tr>
<td>Social Media</td>
<td>75</td>
</tr>
</tbody>
</table>
Digital Communication

Overview

While print and digital channels both have advantages, leaning heavily on digital communication reduces paper waste, as well as plastic and chemical waste from discarded printers and toner cartridges.

The COVID-19 pandemic demonstrated that a significant portion of traditional print communication could be produced in a digital format. Going forward, the University is encouraging Pitt community members to consider digital communication, whenever possible.

Digital Accessibility

Pitt is committed to ensuring equal access by making its websites and all other electronic and information technology accessible to all users. Learn more about the Electronic Information and Technology Accessibility Policy and explore the tools and training that are available to assist you in creating accessible digital communications on the Office for Diversity, Equity, and Inclusion's Digital Accessibility website at https://www.diversity.pitt.edu/disability-access/digital-accessibility.
Digital Communication
Websites

University websites should have a consistent look and feel and should incorporate the University colors, fonts and institutional marks while using strong, single-focused photography and white space for a clean, effective and readable design. It is important to emphasize and reinforce the University's graphic language over individual schools, departments, centers or institutes. Therefore, outside logos or identifiers other than time-limited marks are not permitted. The University's Marketing and Communications web team can partner with you to create your website or can provide templates, training and assistance so you can create an on-brand website. Visit the Web section of communications.pitt.edu for web standards, design themes, online web project request forms and more.
Digital Communication

Email

University of Pittsburgh staff and faculty members are encouraged to personalize the following email signature in Arial, size 10, black font. Additions such as graphics, images or quotes are discouraged.

**DO NOT ADD UNIVERSITY MARKS TO EMAIL SIGNATURES.**

**Email Standard Signature Example:**

Name
Pronouns: she/her/hers (optional)*
Title
University of Pittsburgh | Swanson School of Engineering
Department of Chemical Engineering
Street Address
Office Phone Number | Mobile Phone Number (optional)
pitt.edu

*Optional, you may want to include the name pronunciation tool, NameCoach https://triblive.com/news/education-classroom/pitt-promotes-use-of-name-pronunciation-tool-to-help-avoid-uncertainty/

**Email Newsletters**

The Office of University Communications and Marketing uses Campaign Monitor to create on-brand e-newsletters. The office has a standardized approach that is visually effective, accessible and easily replicated on other email platforms. It includes the institutional mark and the unit name in text.

To request Campaign Monitor email services, submit an Email Newsletters/ Campaign Monitor request using the online form at communications.pitt.edu

To request a newsletter header in this format for email platforms other than Campaign Monitor, submit a Marketing request using the form at http://www.communications.pitt.edu.

**PLEASE NOTE THAT THE NEWSLETTER HEADER IS NOT A SUBBRAND MARK AND SHOULD NOT BE USED AS IDENTITY ON OTHER COMMUNICATIONS COLLATERAL.**

**Email Banner Examples:**

![Email Banner Example 1](image1.png)

![Email Banner Example 2](image2.png)

**Note:** As much as possible, when inserting images in email newsletters or announcements, limit the use of University marks as part of the image. The University Identity is generally already in the header or email banner.
Best practices to keep in mind when designing for social media:

Limit text to the essentials
- Generally, text should be large and kept to a minimum since social media are often viewed in smaller devices, such as phones or tablets.
- Graphics are primarily used to catch people's attention
- Let the post carry the weight of the message
- Keep it simple: who, what, when, where
- More often than not, all that is needed is the headline

Dark backgrounds perform better
- Data show that people are more likely to see and engage with graphics that have a dark background

Think about the audience
- Who is the target demographic?
- Use the platforms that are most likely to reach the target audience

Stay on top of trends
- The best way to get a feel for designing for social is to use it
- Look at websites that provide social media design services for a snapshot of what is popular
  - Canva.com
  - Spark.adobe.com

Avatars
To maintain a consistent look and feel across all University social media accounts, use avatars that correctly incorporate University marks. These avatars contain the University shield or Script Pitt. Please review the https://www.brand.pitt.edu/resources-downloads/avatars and use only approved and downloadable avatars when customizing your social media accounts.

Legacy

Script Pitt

Accent Colors

Note: As much as possible, think of an avatar as a visual cue or label and keep avatars simple. Trying to incorporate additional type or photos into an icon this small becomes unreadable. Use the window for department, school, center or institute information and messages.

Requests for social media and other digital assets (graphics for my.pitt.edu, pitt.edu calendar graphics, etc.) may be submitted using the project request form at communications.pitt.edu.
Merchandise

Logo Use for Schools, Departments, etc. 77
Examples 78
Merchandise

Logo Use for Schools, Departments, Centers, Programs and Institutes

Guidelines for use of University logos on merchandise and apparel

The University's Institutional marks (Shield and Signature) or (Shield only) are the preferred marks for use on merchandise for all academic units. Informal wordmarks are also permitted for merchandise for students, alumni or groups familiar with the University. External-facing merchandise should use Institutional marks as external audiences may not be familiar with the University's informal "Pitt" mark. Logos other than approved University brand marks for individual Schools, Departments, Centers or Institutes are discouraged and their use diminishes the University brand. Exceptions are made for anniversary celebration marks, special event marks, temporary program or initiative marks — those that have are intended for a limited period of time. For use of University marks by Pitt student organizations including use of the spirit mark (Script Pitt), refer to the Student Guide Logo Use in the Appendices at the end of this document. Pitt Alumni has its own identity system based on the Institutional identity. See Appendices for Pitt Alumni Logo Use.

- Institutional marks on merchandise **may only appear in Royal (PMS 661C), Gold (PMS 1235C), Gold (PMS 125C), black or white.** No other color combinations are permitted unless approved by the Director of Licensing and Merchandise (see Permitted Shield and Signature Colors).
- It is permissible to use type treatment on merchandise however, it must not be used with, or in place of, approved University marks.
- A University logo cannot be manipulated in any way, including but not limited to turning it on its side. NO graphic may cover, clutter or take away from a University logo.
- When more than one academic unit is partnering with another, only one Institutional mark can appear on merchandise. See page 50 for guidelines.
- It is permissible to use a type treatment to emphasize your school, department, center, institute or program. A type treatment may not be used with, adjacent to, or in place of, an approved University mark or sub-brand mark.

Approval Process for All Merchandising

To protect the intellectual property, branding and traditions of the University of Pittsburgh, the Director of Licensing and Merchandising reviews all products bearing University of Pittsburgh trademarks and logos. All such merchandise must be produced by a vendor licensed with College Licensing Company. Such vendors have access to the University of Pittsburgh's trademarks and logos, have been vetted for product quality and have sufficient product liability insurance in the event of a defect. All licensed vendors are required to comply with fair labor codes. For more information, visit [https://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-html.aspx?id=98](https://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-html.aspx?id=98) or contact the Director of Licensing and Merchandise at lburens@athletics.pitt.edu or 412-648-8338.
Merchandise

Examples

What's permitted

As an option, the shield may be centered under the shield on merchandise and print and digital communications. Please do not attempt to create this marks. Place a marketing request and the Office of University Communications and Marketing will create one for you. 

communications.pitt.edu
Merchandise

Examples

What’s **not permitted**

- **Not permitted** placement of a University mark on the same surface as another different University mark.
- **Not permitted** placement of the University seal on any merchandise including clothing.
- **Not permitted** creation or placement of separate marks other than approved University marks that represent academic units of the University.
- **Not permitted** placement of the University seal on any merchandise including clothing. Shield only or Shield and signature are permitted.
We've broken down every piece of our brand, but it's the combination of all these elements that makes the brand real. This is how we go from a set of guidelines to a living, breathing Pitt brand.
Bringing It to Life

University Shuttles
Bringing It to Life

Social Graphics
Bringing It to Life

Campus Banners
Bringing It to Life

Advertising

At our core, we’re focused on human impact and the pursuit of change for good. With diverse and interesting majors and customized individual learning, supportive mentorship that help you succeed, and a wide variety of student organizations, and groups to choose from, it’s an opportunity for a lifetime and a greater good. Also, with five unique campuses in Western Pennsylvania, we have you covered.

For more information, please visit www.pitt.edu/admissions.
FROM THE BATTLEFIELD TO COVID-19: 
THE PROGRESSION OF ANESTHESIA

Some of the procedures feel so precise; adding the mechanical ventilation, intubation, sedation, and ventilator are challenging. Upon return to events in ICU, the nurse is in a state of meandering. Having a good understanding of the progression of anesthesia helps the nurse to be prepared for the next steps in the ICU environment. 

The nurse is working to treat the patients with COVID-19, which requires understanding the progression of anesthesia. The progression of anesthesia includes the use of mechanical ventilation, intubation, sedation, and ventilator. The nurse needs to be prepared for the next steps in the ICU environment.
Bringing It to Life

Magazine or Brochure

"UPMC has developed a meaningful partnership with University of Pittsburgh’s Office of Health Sciences Diversity in advancing strategic initiatives pertaining to workforce development and community engagement. Employee Resource Groups (ERGs) serve as a key contributor to our organization by building infrastructure to further advance and align diversity goals and strategies. ERGs, like the Physician Inclusion Council at UPMC and the University of Pittsburgh, help us to achieve our mutual mission of enhancing the recruitment, retention, and development of underrepresented populations. Additionally, Junior Health Care Explorers is a STEM program developed for middle school students from vulnerable communities and launched in fall 2019. A partnership between UPMC and the University of Pittsburgh, this program exposes students to careers in the six fields of health sciences: medicine, nursing, pharmacy, dentistry, health and rehabilitation, and public health, and is taught by graduate students from these schools."

"The CTSI Community PARTners core has engaged with Martin Browne and Paula Davis on many occasions as a resource for thinking about how to best bring in resources to the workplace to give room for staff to think more deeply about identity and ownership of the biases that we all bring to the space. Paula and Martin provide an approach that causes folks into the learning through activities, video clips and by being really strong facilitators—allowing folks in the room to express vulnerability and build trust while also bringing expertise into the process."

—An Schneider
Community Engagement Candidate
Clinical and Translational Science Institute (CTSI)
Bringing It to Life
Magazine or Brochure

H2P
UNIVERSITY OF PITTSBURGH
ATHLETICS MAGAZINE
WINTER 2021-22
HISTORY MADE

ALSO IN THIS ISSUE:
ADVANTAGE PITT: Women's Soccer
BICKELL'S $20 MILLION GIFT
110 YEARS OF PITT BAND

COVER STORY:
We Are the Champions:
The 2021 Pitt Panthers Football Team

For the past season in the ACC, under the leadership of head coach Pat Narduzzi, the University of Pittsburgh football program has routinely showcased its first Atlantic Coast Conference crown.
During training camp and after practices and before games, the Panthers articulated their goal of coming together, raising their fists in the air and chanting, "ACC Champs" on the court of three.

What was on the mind of every Pitt player, coach and staff member for years after the evening of Dec. 7, 2021, at Bank of America Stadium in Charlotte, N.C.
Bringing It to Life
Magazine or Brochure
Bringing It to Life

Signage, videos, street banners, banner stands and window stickers

Follow your curiosities. Create mentorship connections. Ignite scholarship and creativity.

The Kenneth P. Dietrich School of Arts and Sciences Office of Undergraduate Research, Scholarship, and Creative Activity (OUR) is designed to aid you in following your passion and intellectual curiosity.

our.asundergrad.pitt.edu/research

https://www.brand.pitt.edu/brand-narrative
Appendices

Appendix A: Student Organizations Identity Guide
Appendix B: Alumni Identity Guide
Appendix C: Sustainability Identity Guide
Appendix D: Referrals
Appendix A: Student Organizations Identity Guide

Student organizations play a major role in our active and vibrant campus community and are permitted to use University logos under the guidelines below.

Guidelines for use of University logos on merchandise and apparel

The University's Institutional mark (Shield and Signature) or Spirit mark (Script Pitt) may be used only when the organization's name includes one of the following words on the merchandise: organization, club, council or chapter. For example, an organization's name could appear under Script Pitt as “Keep It Real Club.”

- **Script Pitt marks may only appear in Royal (PMS 661C) and Gold (PMS 1235C).**
  No other color combinations are permitted unless approved by the Director of Licensing & Merchandise. University Shield may only appear in 3-color, blue, white, black or a 2-color white with gold (see Permitted Shield Colors).

- Student Organizations may have independent logos, however, University marks, trademarks or wordmarks may not be incorporated into the organization's University logos.

- A University logo cannot be manipulated in any way, including but not limited to turning it on its side. NO graphic may cover, clutter or take away from a University logo.

- All merchandise and apparel must be submitted for approval by the officially licensed vendor to the Office of Trademark Licensing.

Approval Process for All Merchandising

To protect the intellectual property, branding and traditions of the University of Pittsburgh, the Director of Licensing and Merchandising reviews all products bearing University of Pittsburgh trademarks and logos. All such merchandise must be produced by a vendor licensed with College Licensing Company. Such vendors have access to the University of Pittsburgh's trademarks and logos, have been vetted for product quality and have sufficient product liability insurance in the event of a defect. All licensed vendors are required to comply with fair labor codes. For more information: [http://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-html.aspx?id=98](http://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-html.aspx?id=98) or by directly contacting the Director of Licensing and Merchandise at l burens@athletics.pitt.edu or 412-648-8338.

Permitted Script Pitt Palette

The color palette is an essential component of Script Pitt and consistent usage of the palette helps protect and strengthen the brand. The “Script Pitt” may only appear in the colors below:

- **Game Royal**
- **University Gold**

Script Pitt can only be used in the color variations shown below. Do NOT remove the outline from the two-color marks. Marks without outline are available for download.

Download Script Pitt marks here:
[https://pitt.edu/scriptpittlogos.zip](https://pitt.edu/scriptpittlogos.zip)
Appendix A:
Student Organizations Identity Guide

Restrictions:

• **No other University of Pittsburgh mark or logo may be used** unless pre-approved by the Office of University Communications and Marketing or by the Office of Trademark Licensing.

• **Do not alter or add graphic elements to the logo.** Always use approved and provided electronic artwork.

• **Do not use in connection with alcohol products, tobacco and other smoking-related products, drug paraphernalia, sexually explicit material, weapons, or gambling-associated materials.**

• **Do not use in any manner that suggests or implies the University of Pittsburgh’s support or endorsement** of third-party organization (including student organizations) viewpoints, products or services.

• **University logos may not be used on student organization stationary** (print or electronic) or business cards or in the return address of any printed piece. Similarly, University logos may not be used on the masthead or flag of a student organization newsletter (print or digital), or on other student organization communications, including websites and social media.

Permitted Shield Palette

Pitt Royal and Pitt Gold (with white fill behind shield)

Pitt Royal

Black

Reversed

Not Permitted

Informal workmark

Pitt

University seal

Panthers

Script Panthers

Script P

Panther Head

Reversed and Pitt Gold

H2P

Script Pitt

Institutional mark

University shield

H2P
Appendix A: Student Organizations Identity Guide

Logo Placement

A student organization logo may not be used with or near the Script Pitt or the Institutional mark. A student organization may use the Script Pitt or the Institutional mark as illustrated in the examples below.

Option 1: Primary placement of student organization name or logo with Script Pitt

Option 2: Primary placement of student organization name or logo with Shield or Institutional mark
Appendix A:
Student Organizations Identity Guide
Logo Use Restrictions

Merchandising:
To protect the intellectual property, branding and traditions of the University of Pittsburgh, the Director of Licensing and Merchandising reviews all
products bearing University of Pittsburgh trademarks and logos, including the Script Pitt. All such merchandise must be reproduced by a vendor licensed
with College Licensing Company. Such vendors have access to the University of Pittsburgh’s trademarks and logos and have been vetted for product
quality and have sufficient product liability insurance in the event of a defect. All licensed vendors are required to comply with fair labor codes. For more
and Merchandising at lburens@athletics.pitt.edu or 412-648-8338.

Restrictions:
No other University of Pittsburgh mark or individual logo may be used unless pre-approved by the Office of University Communications and Marketing or
by the Licensing Office.

Do not alter or add graphic elements to the logo. Always use approved and provided electronic artwork.

Do not use in connection with alcohol products, tobacco and other smoking-related products, drug paraphernalia, sexually explicit material, weapons, or
gambling-associated materials.

Do not use in any manner that suggests or implies the University of Pittsburgh’s support or endorsement of third-party organizations, viewpoints, products
or services.
Appendix B: Alumni Identity Guide Overview

The Pitt Alumni identity architecture is divided into two unequal groups that will help to determine the most appropriate logo to use when representing the brand. We are proud of our friendly approach to communicating to our alumni and it shows in how we have prioritized the identity elements. From everyday use to the occasional self-promotion side, this document illustrates how the alumni brand works together.

Notes On Our Inspiration: You
The alumni community and staff of the University of Pittsburgh want to continue the sense of pride and connection that exists through the association. The prestige that comes from being a Pitt alum is captured in our identity system.

The professional connections made by being a member of the Alumni Association are its main benefit. We will continue to instill the traits of innovation, impactfulness and visionary ideas coming to life. We’re also fun, and our identity has an opportunity to show that.

The Pitt Alumni Association identity system is a flexible collection of logos that represents the University and creates a distinct presence while living in the world of the institutional master and athletic brands. It authentically represents Pitt Alumni’s past, present and future in marketing and communications.
Appendix B: Alumni Identity Guide System

The Alumni Association identity provides consistent identification, while also building in appropriate flexibility for different audiences and applications.

Please note: The Pitt Alumni Association has adopted the use of the shield with the informal wordmark as their official identity. This is a proprietary and special mark treatment for Pitt Alumni alone. Academic units must use the shield and signature, subbrand or informal wordmarks.

OTHER THAN PITT ALUMNI, INFORMAL MARKS MUST NEVER INCLUDE THE SHIELD AS PART OF THEIR IDENTITY. THIS APPLIES TO ALL OTHER UNIVERSITY UNITS INCLUDING: SCHOOLS, DEPARTMENTS, CENTERS AND INSTITUTES.

### Usage

<table>
<thead>
<tr>
<th>Usage</th>
<th>80–90%</th>
<th>5–10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everyday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Universal</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pitt Alumni</strong></td>
<td><img src="image1" alt="Pitt Alumni" /></td>
<td><img src="image2" alt="Pitt Alumni" /></td>
</tr>
<tr>
<td>Regional Campus Alumni</td>
<td><img src="image3" alt="Pitt Johnstown Alumni" /></td>
<td><img src="image4" alt="Pitt Greensburg Alumni" /></td>
</tr>
<tr>
<td>Alumni Networks</td>
<td><img src="image5" alt="Pitt Alumni New York City" /></td>
<td><img src="image6" alt="Pitt Alumni New York City" /></td>
</tr>
<tr>
<td><strong>Pitt Alumni</strong></td>
<td><img src="image7" alt="Pitt Alumni" /></td>
<td><img src="image8" alt="Pitt Alumni" /></td>
</tr>
<tr>
<td><strong>Pitt City</strong></td>
<td><img src="image9" alt="Pitt Alumni" /></td>
<td><img src="image10" alt="Pitt Alumni" /></td>
</tr>
</tbody>
</table>

This is the set that will be used on a daily basis, and with three lockup orientations available, the best option for the situation should be available.

This set includes our regional campuses so that all our alumni are represented.

These two lockups are customized for our many networking groups and clubs. Find specifics on creating new lockups, on page 6.

This logo is used for informal spirit and athletic-themed gatherings, events, and merchandise.
Appendix B: Alumni Identity Guide

The logos that make up the Pitt Alumni identity fit into the overall master brand institutional identity for the University. There are various logo constructions available for most layout situations and printed color specifications.

Institutional Logo

The master brand institutional identity logo is the starting point for the entire Pitt Alumni identity system.

Primary Pitt Alumni Logos

Regional Campus Alumni Logos
(Includes Bradford, Johnstown, Greensburg and Titusville)

Alumni Network Logo Lockups
(Includes all authorized Pitt Alumni Clubs)
Appendix B: Alumni Identity Guide

**Color**

It’s important to have a versatile logo system that can accommodate a range of applications. To account for this, a number of color options have been created.

**Full Color**
Whenever possible, default to the full-color versions. Pantone, CMYK and RGB versions exist, so use the one that’s most appropriate for the application.

**One Color**
In cases where color limitations exist, use a one-color option.

---

**Pitt Royal and Gold**

---

**Pitt Royal and Black**

---
Appendix B: Alumni Identity Guide Construction

In our identity system, consistency is key to overall brand recognition. Each official alumni network should use only the approved and supplied version of its lockup. Only the network typography shown here is permitted to be locked up with the alumni logo. Whenever you are communicating to more than one alumni audience (or network), use the everyday (universal) or promotional logos.

Horizontal
Use these structure templates for creating consistent lockups that maintain the identity's hierarchy while giving networks a clear connection to the association.

Vertical

Cooper Hewitt SemiBold
0 Tracking / Flush-Left

Cooper Hewitt SemiBold
0 Tracking / Centered

Note
Editable Illustrator (vector files) are provided so that all of the network logos can be easily produced.
Appendix B: Alumni Identity Guide
Placement on Merchandise and Apparel

Apply the identity architecture in a considered way to a variety of communication tools and objects.
Appendix C: Sustainability Identity Guide

Support the University's sustainability efforts by following these guidelines. This Appendix C illustrates a unique identity that maintains fidelity with the overall Pitt branding.

Wordmark

Green is the primary color for Pitt Sustainability, and the green version of the wordmark should be used whenever possible. A Pitt blue version is offered for use when a uniform design is needed, such as when the Sustainability wordmark is used with official Pitt branded wordmarks for other University units. The wordmark is not meant to be used as a headline or title of a publication or collateral. It should be used as a signature on the pieces. PMS 3288 and PMS 367 are the green colors from the Accent Palettes that are used for sustainability materials.
Appendix C: Sustainability Identity Guide Icons

Area of impact icons, representing areas such as energy and emissions and global outreach, are artistic elements and should not be used as part of the Sustainability wordmark or part of a headline or label. Refer to this guide for examples of the proper use of the icons.

More than one icon can be used on materials if an event or a publication covers more than one area of impact. However, try to limit their use to avoid creating a cluttered or crowded design.

**ITEMS SUCH AS ZOOM AND SOCIAL MEDIA GRAPHICS SHOULD USE NO MORE THAN ONE ICON AS A GRAPHIC ELEMENT.**

Green Suite icons represent designations attained or earned according to specific criteria set by the Office of Sustainability. Do not modify the text or image in the icon or create your own. Contact the Office of Sustainability to determine if you are eligible to use the Green Suite icons for your offices and/or projects. Do not add elements to the existing icons or create new ones on your own. If additional icons are needed, please contact the **Office of Sustainability at 412-624-5122.**
Appendix C: Sustainability Identity Guide

Colors

The colors and fonts used in the Sustainability brand are contained in the templates provided, and available for download. Pitt Sustainability colors and fonts are already in the Pitt branding guidelines. Colors or typefaces other than approved Pitt palettes contained in the Brand Guide may not be used.
Appendix C: Sustainability Identity Guide
Impact Area Chart
PITT’S COMMITMENT TO Pollinators

Can you imagine life without some of your favorite foods? Pollinators are integral to the growth of 75 to 95% of all the Earth’s plants that need pollination to reproduce. Without pollinators, many foods including coffee and chocolate could be in jeopardy!

Animals responsible for pollination include bees, butterflies, moths, beetles, bats, and birds. Beginning in the 19th century pollinator populations have decreased due to loss of habitat, loss of nesting locations, and increased use of pesticides.

The University of Pittsburgh recognizes the importance of pollinators. As part of our Landscape & Ecology goals, we are not only working to protect existing pollinators, but to create spaces on campus where pollinator communities can grow and thrive. As part of the Pitt Sustainability Plan, we are committed increasing tree canopy 50% and replacing 15% of lawn area with indigenous and adapted plant species by 2030. Additionally, by 2024 our goal is to maintain 75% of landscaped areas in accordance with Northeast Organic Farming Association Standards, ensuring a healthy environment for plants and pollinators alike.

Working Toward a Pollinator-Friendly Campus

• Our efforts to create pollinator-friendly habitats on campus are led by the Pollinator Habitat Advisory Committee.
• Pitt is a certified Bee Campus USA!
• Pollinator-friendly habitats require the use of pesticide-free materials, food sources, water, native plant species, and specific materials for nesting. Our Campus Pollinator Habitat Plan sets strict guidelines for plant selection and landscaping techniques with these requirements in mind.
• Pitt’s Sustainable Landscape Design Guidelines outline how the university maintains our campus’s landscape while upholding our commitment to stewardship.

Bee Houses

• Students built 7 bee houses on campus for native solitary bees, getting guidance from pollinator research conducted by Pitt Biology professor Dr. Tia-Lynn Ashman.
• The use of correct materials and proper sizing are crucial for pollinator health; our bee houses are constructed out of wood, filled with cardboard and bamboo tubes to provide nesting space, and then placed atop 6′ posts.
• Find Pitt’s bee houses and keep an eye out for informational signs that explain the importance of pollinators around the houses.

Pollinator Gardens

Pitt is home to 4 pollinator gardens:
• Falk School Pollinator Garden
• Posvar Hall Pollinator Garden
• Marle Gardens
• SRC Pollinator Garden
Appendix C: Sustainability Identity Guide Examples

Report Templates Available

8.5" x 11" multiple-page report
Appendix C:
Sustainability Identity Guide Examples

Social Media Templates Available

Facebook, Twitter and Instagram
Appendix C: Sustainability Identity Guide Examples

PowerPoint Templates Available

Slide Title Here
The content of slide goes here. The text can be in regular or bold on a plain green, blue or textured green background.
- Bullet points can be added.
- Be sure to keep the content concise.
- Text with hyperlink

PowerPoint 16:9 template

Title Slide
Subtitle here

Slide background can be green, blue or a green texture
The content of slide goes here. The text can be in regular or bold on a plain green or textured green background.
- Bullet points can be added.
- Be sure to keep the content concise.
- Use icons when appropriate.

Light PowerPoint 16:9 template

Photos can be on left or right
The content of slide goes here. The text can be in regular or bold on a plain green, blue or textured green background.
- Bullet points can be added.
- Be sure to keep the content concise.

Title Slide
Subtitle here
Green Suite Icons (Examples of the complete set of downloadable marks)
Appendix D: Referrals

For branding guidance in the following areas, please reach out to these individuals:

**Building Signage:** Office of Facilities Management, 412-624-9500

**Licensing and Merchandising:** Lori Burens, Director of Merchandising and Licensing, lburens@athletics.pitt.edu

**Vehicle Wraps and Decals:** Jonathan Pearson, Director of Parking and Transportation, pearson@bc.pitt.edu

**University Brand Compliance:** Jennifer Chaparro, Brand Manager, jchaparro@pitt.edu

**Sustainability Brand Compliance:** Aurora Sharrard, Director of Sustainability, asharrard@pitt.edu

**Athletics marks use:** The University of Pittsburgh Athletics Department maintains a separate identity guide. That guide was developed for use by Athletics and can be found at https://pittsburghpanthers.com/documents/2019/4/9/Pitt_IDManual_FINAL_Share.pdf