



# Brand Guidelines



University of  
Pittsburgh®

April 2022



# Contents

---

**PAGE****2 Overview****3 Brand Strategy**

- 4 Audiences
- 10 Institutional Personality
- 11 Positioning

**12 Voice and Tone**

- 13 Thematic Narrative
- 14 Key Messages
- 15 Own It
- 16 Writing Frameworks
- 17 Writing Tips

**18 Institutional Identity**

- 19 Institutional Mark
- 20 Colors Permitted
- 21 Incorrect Uses
- 22 Spacing and Size
- 23 Shield Only
- 24 University Seal

**25 Typography**

- 26 Primary Font
- 27 Secondary Fonts
- 29 Alternate Fonts
- 30 Sample Setups
- 35 Leading
- 37 Tracking

**39 Color**

- 40 Overview
- 41 Primary Palette
- 42 Secondary Palettes
- 44 Accent Palettes
- 46 Palette Flexibility

**48 Brand/Subbrand Identity**

- 49 Main Brand Elements
- 50 Choosing the Right Mark
- 51 Temporary Graphics and Separate Logos  
Conference/Special Events Sponsor Logos
- 52 Subbrand Setups
- 53 Sizes and Proportions
- 54 Return Address Setup
- 55 Informal Wordmarks

**57 Graphic Elements**

- 58 Urban Textures
- 59 Framing Devices
- 60 Monotone Photo Overlays
- 61 Monotone and Tritone Textures
- 62 Kinetic Lines and Arrows
- 63 Accent Marks

**64 Photography**

- 65 Overview and Approach
- 66 Photo Styles

**71 Digital Communication**

- 72 Overview
- 73 Websites
- 74 Email
- 75 Social Media

**76 Merchandise**

- 77 Logo Use
- 78 Examples

**80 Bringing it to Life****91 Appendices**

**Appendix A:** Student Organizations Identity Guide

**Appendix B:** Alumni Identity Guide

**Appendix C:** Sustainability Identity Guide

**Appendix D:** Referrals



# Overview

## 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.

---

### A BRAND IS:

**The promise we make to our audiences**

**The essence of our organization**

**The experience we create**

**The personality we convey**

**The message we deliver**

**The identity we express**

## 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](mailto:jchaparro@pitt.edu)

---

**[brand.pitt.edu](http://brand.pitt.edu)**



**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.

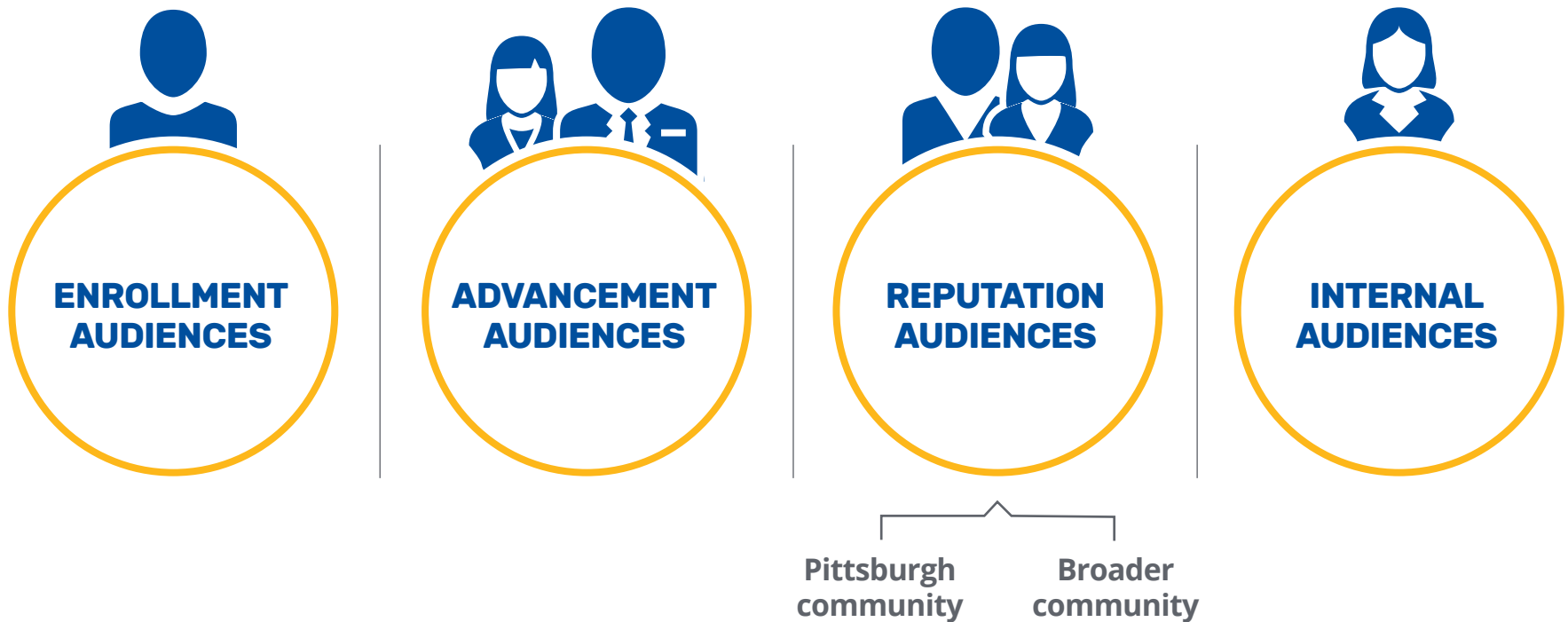
# Brand Strategy

Audiences	4
Institutional Personality	10
Positioning	11

# Brand Strategy

## Audiences

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

**Recruit and enroll**  
an increasingly  
selective and diverse  
student body.

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

**Build visibility,**  
ultimately influencing  
recognition and  
building partnerships.

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

# Brand Strategy

## Audience Focus: Enrollment

---



### GROUPS LIKE:

Prospective students

Influencers

College counselors

### 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

---



### GROUPS LIKE:

Alumni

Donors

Foundations

### 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

---



### GROUPS LIKE:

Pittsburgh's general  
population

Local community  
groups and  
organizations

### 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

# Brand Strategy

## Audience Focus: Reputation



### GROUPS LIKE:

Corporate community  
Higher education peers  
Government officials

### 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



## INTERNAL AUDIENCES

### GROUPS LIKE:

Current students

Faculty

Staff

## 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

## Institutional Personality

---

The following ingredients shine through our content in tone, style and topic, as well as how we look and feel in the market.

---

### 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.

# Brand Strategy

## Positioning

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**



# Voice and Tone

Thematic Narrative	13
Key Messages	14
Own It	15
Writing Framework	16
Writing Tips	17

## 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.

# Voice and Tone

## Thematic Narrative

---

Our thematic narrative sets the tone for our writing and brand language. More than a set of poetic phrases, it encompasses our entire messaging strategy and brings it to life. Although it shouldn't be used word for word when communicating externally, use it as inspiration or a gut check for sharing our story.

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’re guided by our pioneering spirit—chasing every discovery only to begin chasing the next.**

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.

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, 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.**

Here, progress is always in progress.

This is the University of Pittsburgh.

**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.**

**Forge Ahead.**



# Voice and Tone

## Own It

---

Voice gives our campaigns and communications a recognizable style—one that's true to who we are. It's also how we can convey our ethos of forging ahead thoughtfully. Keep these tips in mind to make sure that we're all writing with the same voice.



### **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 grounded in history but not bound by it.**

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



### **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 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.

# Voice and Tone

## Writing Frameworks



### 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

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.

### (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.

### THREE THINGS TO AIM FOR



**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 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.



**OVERVIEW**

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	19
Colors Permitted	20
Incorrect Uses	21
Spacing and Size	22
Shield Only	23
University Seal	24

# 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.

WHENEVER POSSIBLE, USE THE PREFERRED FULL-COLOR VERSION OF THE INSTITUTIONAL MARK.



### 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)**

# Institutional Identity

## Incorrect Uses

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.

**Don't** skew or bend the logo in any way.



**Don't** use drop shadows or other visual effects.



**Don't** use the logo on a background with insufficient contrast.



**Don't** rotate the logo.



**Don't** stretch the logo.



**Don't** rearrange the elements of the logo.



**Don't** use any colors other than those specified in this document.



**Don't** outline the logo.



**Don't** add elements to the logo.



# Institutional Identity

## Spacing and Size

It's important that the logo always be prominent and legible, so keep these considerations in mind when using it in layout.

### 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](mailto:lburens@athletics.pitt.edu) or contact the Office of University Communications and Marketing.

Pitt Royal and Pitt Gold



Reversed and Pitt Gold



Black



Pitt Royal



Reversed



# Institutional Identity

## University Seal

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.

### Full Color

#### Pitt Gold and Pitt Royal

Note that the University seal colors have been refreshed to align with the University's athletics colors.



### One Color

#### Black



#### Pitt Medium Blue



#### Pitt Royal



#### Pitt Dark Gold



#### Reversed and Pitt Royal





**OVERVIEW**

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

Primary Font	26
Secondday Fonts	27
Alternate Fonts	29
Sample Setups	30
Leading	35
Tracking	37

# Typography

Primary Font: Rubic Bold

Uses	Publisher	Styles to Use	Platforms
Headlines	Hubert and Fischer	<b>Bold</b>	Print
Callouts	To download font visit <a href="https://fonts.google.com/specimen/Rubic">fonts.google.com/specimen/Rubic</a> .		Screen
Impact Moments			

Aa

abcdefghijklmn  
opqrstuvwxyz

ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ



# Typography

## Secondary Font: Open Sans

Uses	Publisher	Styles to Use		Platforms
Subheads	Google Fonts	Light	<b>Bold</b>	Print
Body Copy	To download font visit <a href="https://fonts.google.com/specimen/Open+Sans">fonts.google.com/specimen/Open+Sans</a> .	Light Italic	<b>Bold Italic</b>	Screen
Callouts		Regular	<b>Extrabold</b>	
		<i>Italic</i>	<b>Extrabold Italic</b>	
		Semibold		
		<i>Semibold Italic</i>		

Aa

abcdefghijklmn  
opqrstuvwxyz

ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ

# Typography

## Secondary Font: Merriweather

Uses	Publisher	Styles to Use	Platforms
Subheads	Google Fonts	Light <i>Light Italic</i>	Print
Body Copy	To download font visit <a href="https://fonts.google.com/specimen/Merriweather">fonts.google.com/specimen/Merriweather</a> .	Regular <i>Italic</i>	Screen
Callouts		<b>Bold</b> <b><i>Bold Italic</i></b>	

Aa

abcdefghijklmn

ABCDEFGHIJK  
LMNOPQRSTU

# Typography

Alternate University Fonts: Arial, Cambria  
Cooper Hewitt and Janson

Platforms

Print

Screen

Arial &  
**Arial Bold**

abcdefghijklm  
**abcdefghijklm**

Cambria

abcdefghijklmno  
pqrstuvwxyz

Cooper  
Hewitt

abcdefghijklmno  
pqrstuvwxyz

Janson

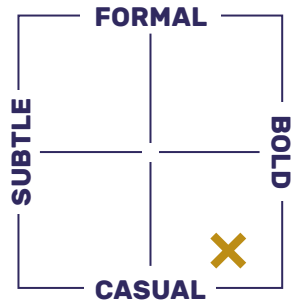
abcdefghijklmno  
pqrstuvwxyz



# 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.



### HEADLINE

**Rubik Bold**

### SUBHEAD

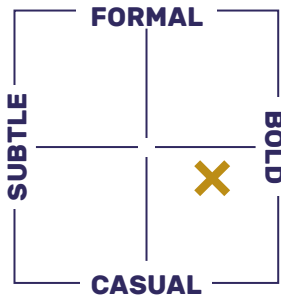
**Open Sans Bold**

To find the  
**edge,**  
push  
further.

Fugit doluptatur, eat facea  
nobisum qui temque velles ent  
volecae re veliantur, quidundae.  
Ut essi acienienis enim quine.

# Typography

## Sample Setups



### HEADLINE

**Rubik Bold**

### SUBHEAD

**Open Sans Bold**

### BODY COPY

Janson Regular

Reinvention  
never stops.

**Neither  
do we.**

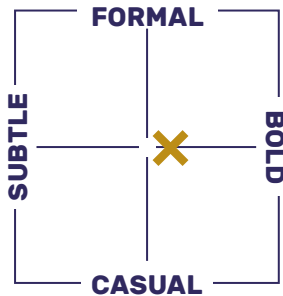
**Etobit aspedi velitiat.  
Ferious sam quo tem  
volupta quiae ligent  
suype destet lis di.**

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 iaspero dolum  
quaerfe repudio il et, que

# Typography

## Sample Setups



### HEADLINE

**Rubik Bold**

### SUBHEAD

**Open Sans Bold**

### BODY COPY

**Merriweather**

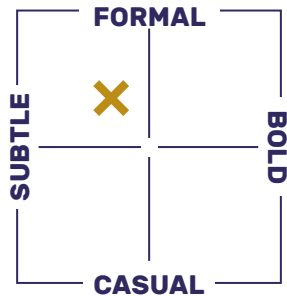
Inspired by inquiry,  
**always**  
**asking.**

**Pllique 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  
autemporum harcium exeriatquam  
facearchil eumqui dis earcie ndetas  
nonseror sim labore ent et aribus

# Typography

## Sample Setups



### HEADLINE

**Rubik Bold**

### BODY COPY

Merriweather

**Stand  
on the shoulders of  
revolutionaries.**

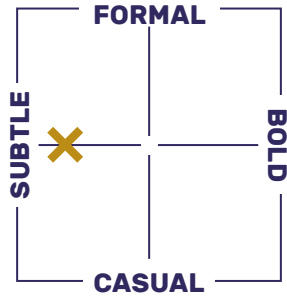
**See how  
far you  
can see.**

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

---



HEADLINE

**Rubik Bold**

---

**Nonstop since 1787.**

**Forge  
Ahead.**



# 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 volut lis odissitis audicipis.

⊗ 8 pt. type / 15 pt. leading

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

⊗ 21 pt. type / 18 pt. leading

### This leading is too tight.

Volestis asinto to vendaectore  
esem cuptate nientibus ducil.

⊗ 8 pt. type / 9 pt. leading

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 / 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

## NOT ENOUGH LEADING

⊗ 35 pt. type / 29 pt. leading

## CORRECT LEADING

☑ 35 pt. type / 33 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

# Typography

## Tracking for Headline

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.

# TOO MUCH TRACKING

⊗ 35 pt. type / +100 tracking

# CORRECT TRACKING

☑ 35 pt. type / +10 tracking

# NOT ENOUGH TRACKING

⊗ 20 pt. type / -25 tracking

# CORRECT TRACKING

☑ 20 pt. type / +25 tracking

# NOT ENOUGH TRACKING

⊗ 10 pt. type / 0 tracking

# CORRECT TRACKING

☑ 10 pt. type / +75 tracking

☑ -20 kerning between C and O

# Color

Overview	40
Primary Palette	41
Secondary Palette	43
Accent Palettes	44
Palette Flexibility	46

# Color

## Overview

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.

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.

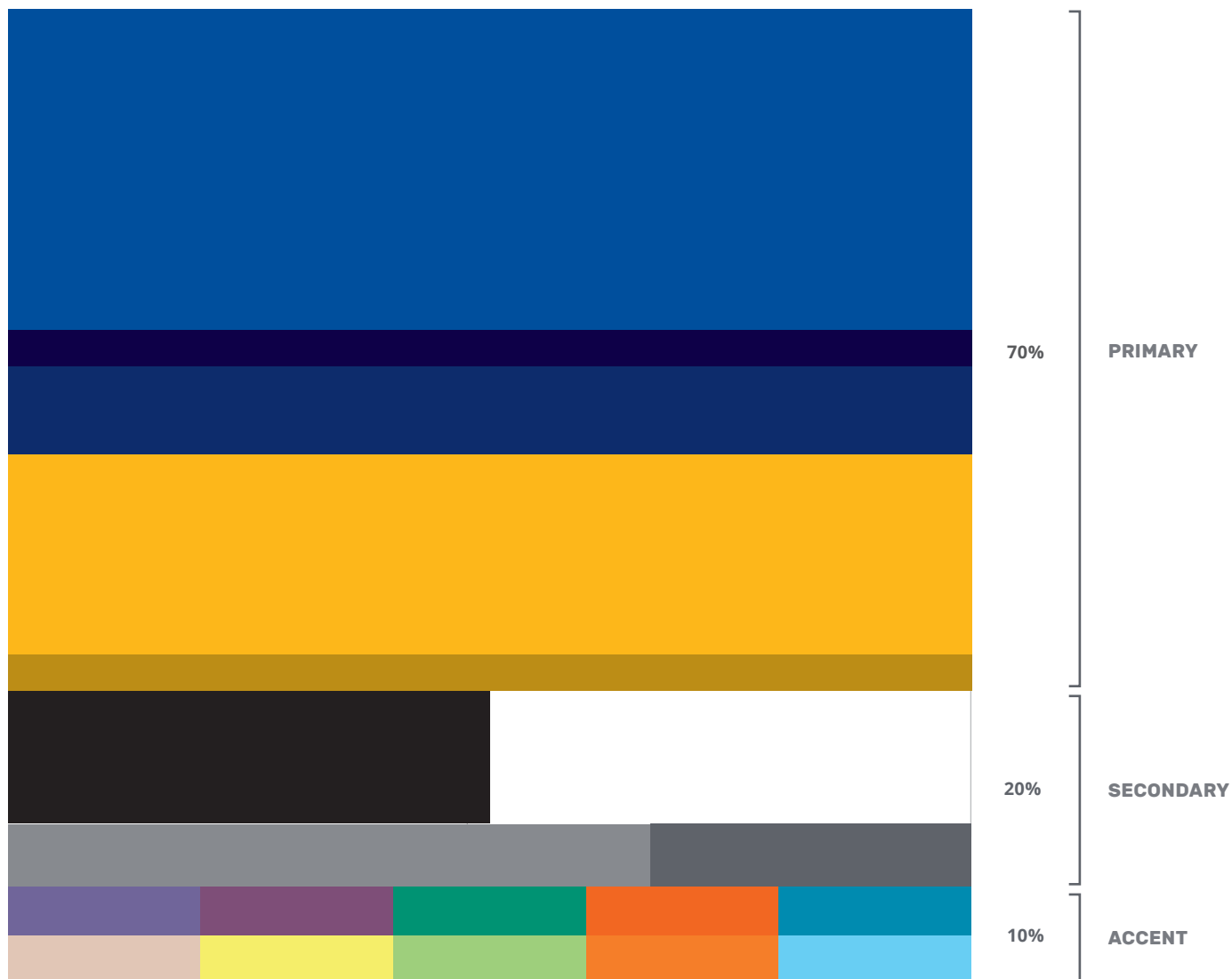
Our color palette is made up of primary, secondary and accent colors. Communication materials should emphasize the primary palette first, but also use the secondary and accent palettes to keep layouts and communications from becoming stale and one-dimensional.



### 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

CMYK 100 75 0 6  
RGB 0 53 148  
HEX #003594

PANTONE 1235C

### Pitt Gold

CMYK 0 31 98 0  
RGB 255 184 28  
HEX #FFB81C



# Color

## Secondary Palette

(legacy colors)

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.**

PANTONE 2766C

### Dark Blue

CMYK 100 100 6 60  
RGB 20 27 77  
HEX #141B4D

PANTONE 281C

### Medium Blue

CMYK 100 85 5 36  
RGB 0 32 91  
HEX #00205B

PANTONE 125C

### Dark Gold

CMYK 6 32 100 24  
RGB 181 133 0  
HEX #B58500

# Color

## Secondary Palette

(neutral colors)

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.

BLACK

### Black

CMYK 0 0 0 100  
RGB 0 0 0  
HEX #000000

WHITE

### White

CMYK 0 0 0 0  
RGB 225 225 225  
HEX #FFFFFF

PANTONE COOL GRAY 9C

### Charcoal

CMYK 30 22 17 57  
RGB 117 120 123  
HEX #75787B

PANTONE COOL GRAY 7C

### Gray

CMYK 20 14 12 40  
RGB 151 153 155  
HEX #97999B

PANTONE COOL GRAY 3C

### Light Gray

CMYK 8 5 7 16  
RGB 200 201 199  
HEX #C8C9C7

# Color

## Accent Palette

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.

PANTONE 667C

### Muted Violet

CMYK 56 59 4 14  
RGB 124 105 146  
HEX #7C6992

PANTONE 5135C

### Plum

CMYK 36 68 10 31  
RGB 126 84 117  
HEX #7E5475

PANTONE 3288C

### Deep Teal

CMYK 99 3 68 12  
RGB 0 130 100  
HEX #008264

PANTONE 7579C

### Orange

CMYK 0 74 100 0  
RGB 220 88 42  
HEX #DC582A

PANTONE 2391C

### Deep Blue

CMYK 86 23 16 9  
RGB 0 129 166  
HEX #0081A6

# 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.

PANTONE 394C

### Neon Yellow

CMYK 6 0 72 0  
RGB 237 233 57  
HEX #EDE939

PANTONE 297C

### Sky Blue

CMYK 52 0 1 0  
RGB 113 197 232  
HEX #71C5E8

PANTONE 158C

### Light Orange

CMYK 0 62 95 0  
RGB 232 119 34  
HEX #E87722

PANTONE 367C

### Light Green

CMYK 41 0 68 0  
RGB 164 214 94  
HEX #A4D65E

PANTONE 482C

### Cream

CMYK 4 17 21 7  
RGB 219 200 182  
HEX #DBC8B6

# Color

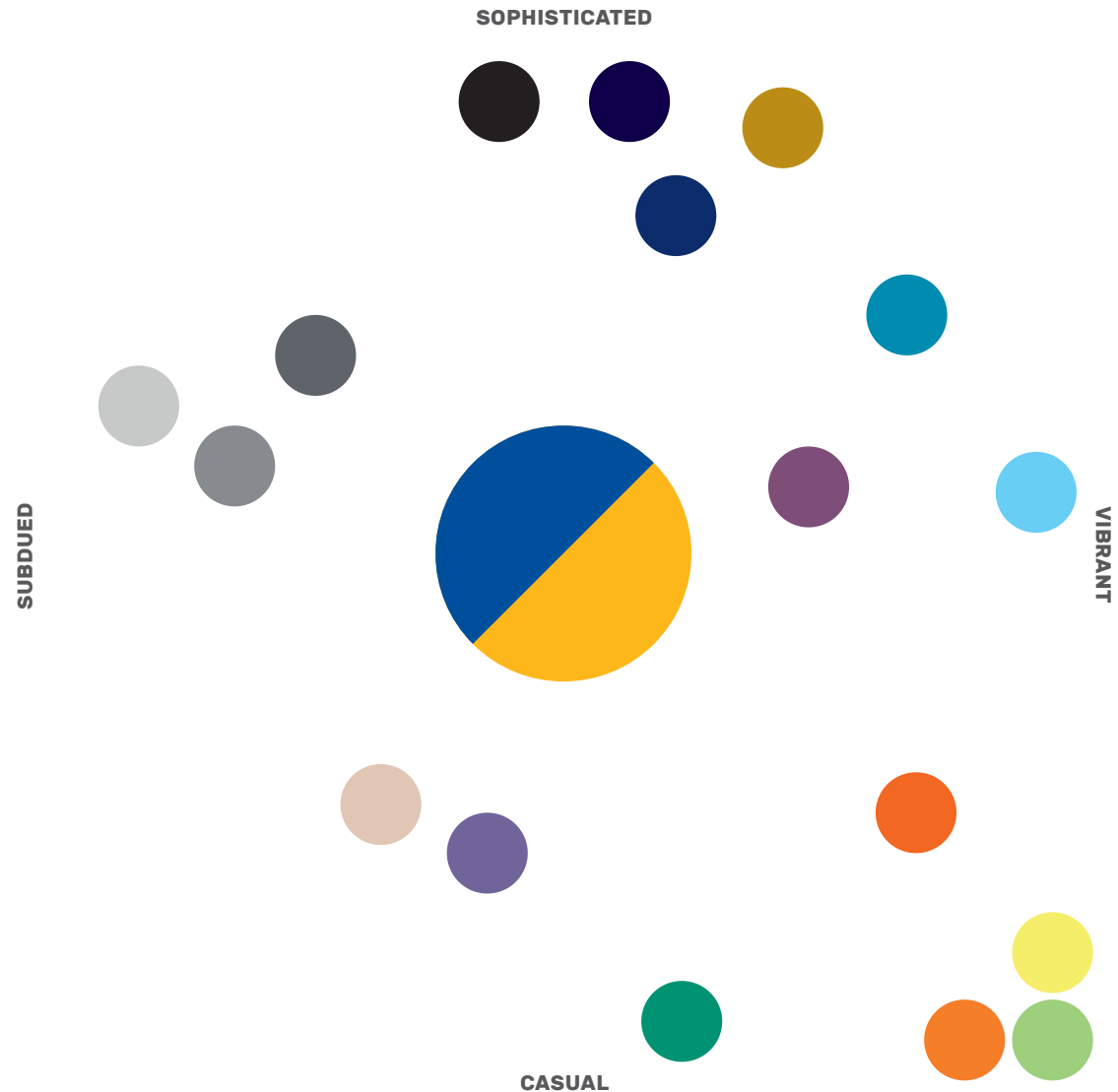
## Palette Flexibility

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.**

### BOLD

### TYPICAL AUDIENCE OR USAGE



Prospective students  
Events  
One-offs and impact pieces

### CASUAL



Incoming and current students  
Recent and younger alumni  
Industry  
Sustainability

### FORMAL



Current faculty and staff  
Parents of current students  
UPMC collaborations

### SUBTLE



Older alumni  
Most conservative and  
hallmark pieces



# Brand/Subbrand Identity

Main Brand Elements	49
Choosing the Right Mark	50
Temporary Graphics/Separate Logos	51
Subbrand Setups	52
Sizes and Proportions	53
Return Address Setup	54
Informal Wordmark	55
Informal Wordmark Color Options	56



# 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

Pitt®

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](https://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 is 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)

#### INSTITUTIONAL MARK



#### INFORMAL WORDMARK

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

**PittBusiness**  
**PittBusiness**

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.

### a nonacademic unit

(Student- or Alumni-facing Office or Association)

#### 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](http://pittsburghpanthers.com/licensing).



### cobranding with another unit or organization

When a separate organization partners with the University, both marks may be used. The Institutional mark should be placed in first position on the left, with appropriate space applied between marks with the outside partner mark positioned on the right. The size relationship should be visually equal.



When University units (such as schools, departments, centers or institutes) are partnering, only one Institutional mark may be used. A description of the partnering units should appear below. See page 53 for size and proportion.



### 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.



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.



# Brand/Subbrand Identity

## Subbrand Setups

### Stacked Samples



### Two-line with Program (SemiBold) and School (Book) Stacked Sample



### Ruled Samples (Alternate)



### 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.**

# Brand/Subbrand Identity

## Size and Proportions



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](mailto: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](http://communications.pitt.edu) to submit a request to have this setup created for you.



University of  
Pittsburgh®

Department/School/Office  
School/Office

Address line 1  
Address line 2  
Address line 3



University of  
Pittsburgh®

Bradford

Department/School/Office  
School/Office

Address line 1  
Address line 2  
Address line 3

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.

example: back panel of a brochure

### Annual Events

- **Bloomsday**—June 16
- **Europe Day Festival**—Fall
- **Celtic Culture Celebration**—October
- **Samhain**—October
- **Decorating Day**—November
- **Holiday Open House**—December

University of Pittsburgh

### Nationality Rooms and Intercultural Exchange Programs

Irish Nationality Room



University of  
Pittsburgh.

Nationality Rooms and  
Intercultural Exchange Programs

1209 Cathedral of Learning  
4200 Fifth Avenue  
Pittsburgh, PA 15260

Phone: 412-624-6150  
Fax: 412-624-4214  
Web: [nationalityrooms.pitt.edu](http://nationalityrooms.pitt.edu)  
Email: [nriep@pitt.edu](mailto:nriep@pitt.edu)

The University of Pittsburgh is an affirmative action, equal opportunity institution. Published in cooperation with the Office of University Communications and Marketing. 11/2005-09/01

# Brand/Subbrand Identity

## Informal Wordmarks

The Wordmark may be used as informal University identity for internal audiences. **We encourage the use of the Institutional mark for promotional and recruitment materials and websites.** Do not attempt to typeset these marks as the kerning and weight of the letterforms have been modified. If marks for your unit are not among the downloadable marks on the brand site, please fill out a Marketing Request and the Office of University Communications and Marketing will provide them for you.

[communications.pitt.edu/marketing/submit-marketing-project-request](https://communications.pitt.edu/marketing/submit-marketing-project-request)

### Wordmark and Unit Name

Informal Wordmark

Unit Name

Pitt Business

Informal Wordmark

Unit Name

Pitt Business

Informal Wordmark

Unit Name

Cooper Hewitt Medium

Pitt McGowan | Institute for  
Regenerative Medicine

Informal Wordmark

Unit Name

Cooper Hewitt Medium

Pitt McGowan | Institute for  
Regenerative Medicine

**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

NOTE: Do not attempt to create these marks from type. Each informal mark has been modified and is custom. If your mark is not available for download, please fill out a project request form at

[communications.pitt.edu/marketing/submit-marketing-project-request](https://communications.pitt.edu/marketing/submit-marketing-project-request)

## Informal Wordmark Color Options

Pitt PublicHealth

One color: Pitt Royal (PMS 661)

Pitt PublicHealth

The preferred colorway for the informal wordmark in a Two-color version is Pitt Royal (PMS 661) and Pitt Dark Gold (PMS 125)

Pitt PublicHealth

One color: Black

Pitt PublicHealth

The preferred colorway for the informal wordmark in a two-color version on a solid color background is White and Pitt Gold (PMS 1235).

Pitt PublicHealth

One color on a solid color background: White

**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



# Graphic Elements

## Urban Textures

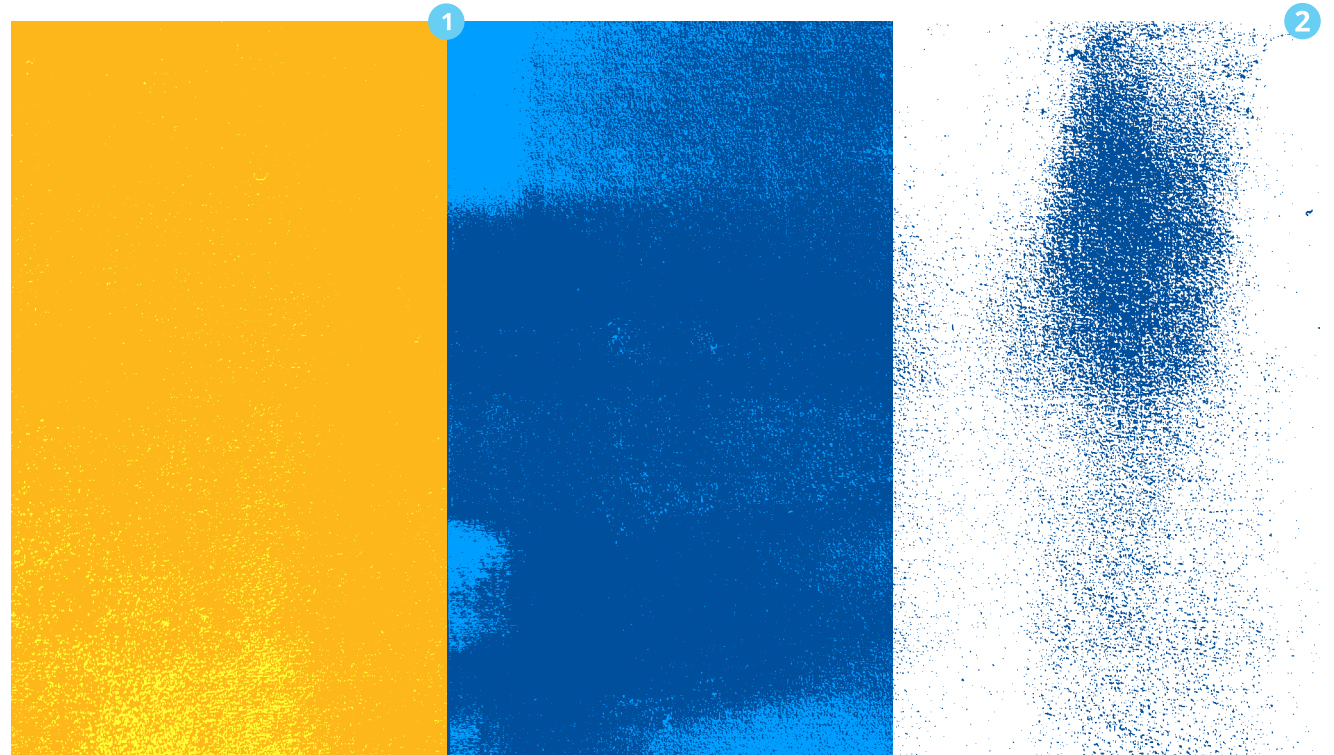
Using textures inspired by Pittsburgh's urban landscape, we pay homage to the grit and resilience of the Pitt community and the connection to our home city. Make sure the texture doesn't contrast too heavily against the color over which it is layered. These graphics should be subtle additions that illustrate depth and personality.



### HELPFUL HINT

**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



3



# 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).





# Graphic Elements

## Monotone Photo Overlays

These monotone images can be paired with portraits 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

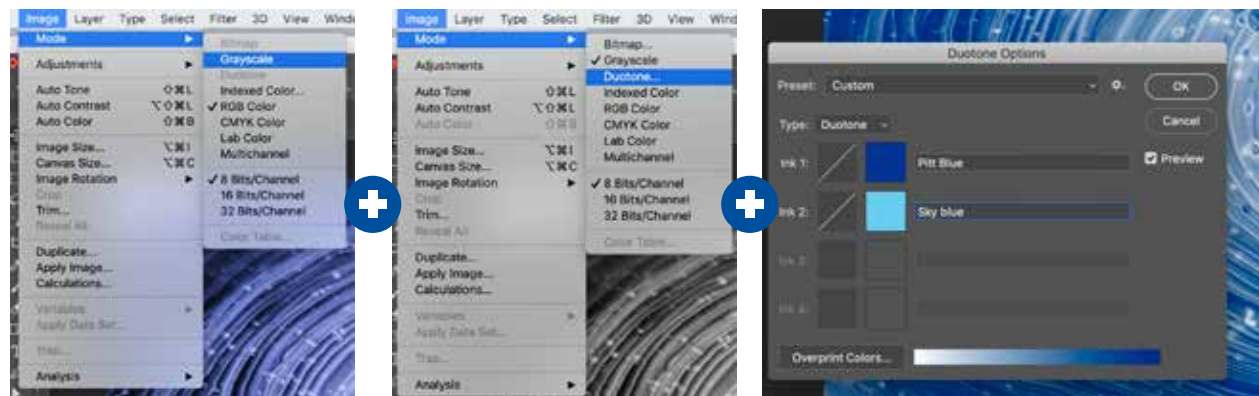
We use these monotone and tritone photos as backgrounds to subtly tell a story and to add depth and texture to layouts. These images can be distant shots, like landscapes, or close-up shots of relevant items that support the story we're telling.

### 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

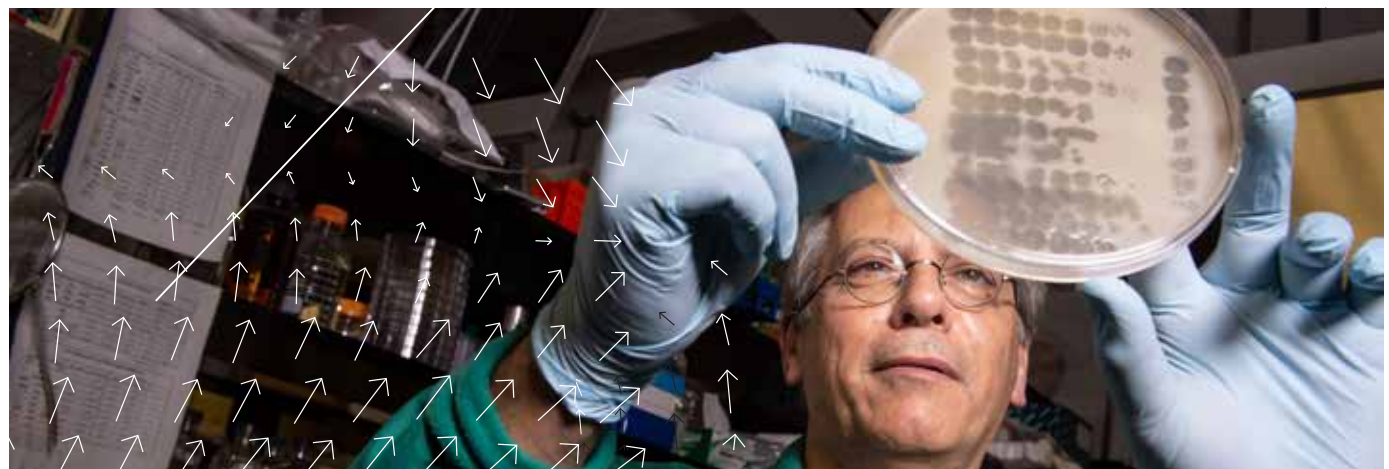
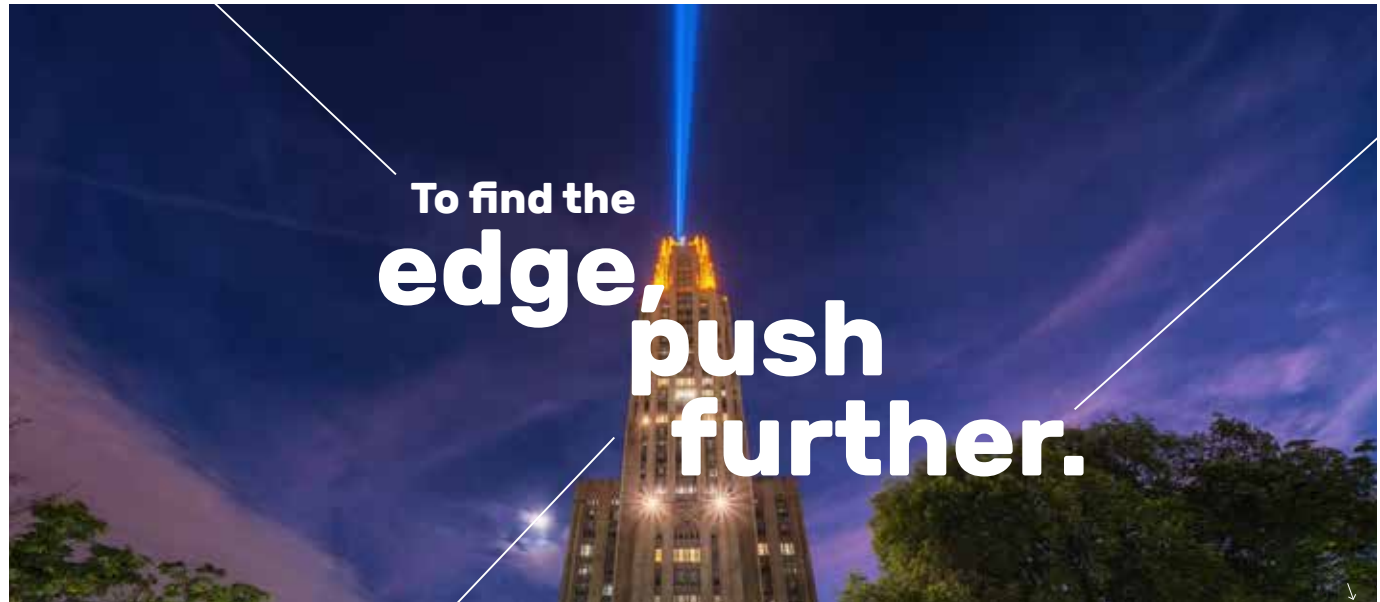
Simple lines are used to illustrate movement and connection, adding an elegant element to layouts as they interact with the typography and photography.

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.





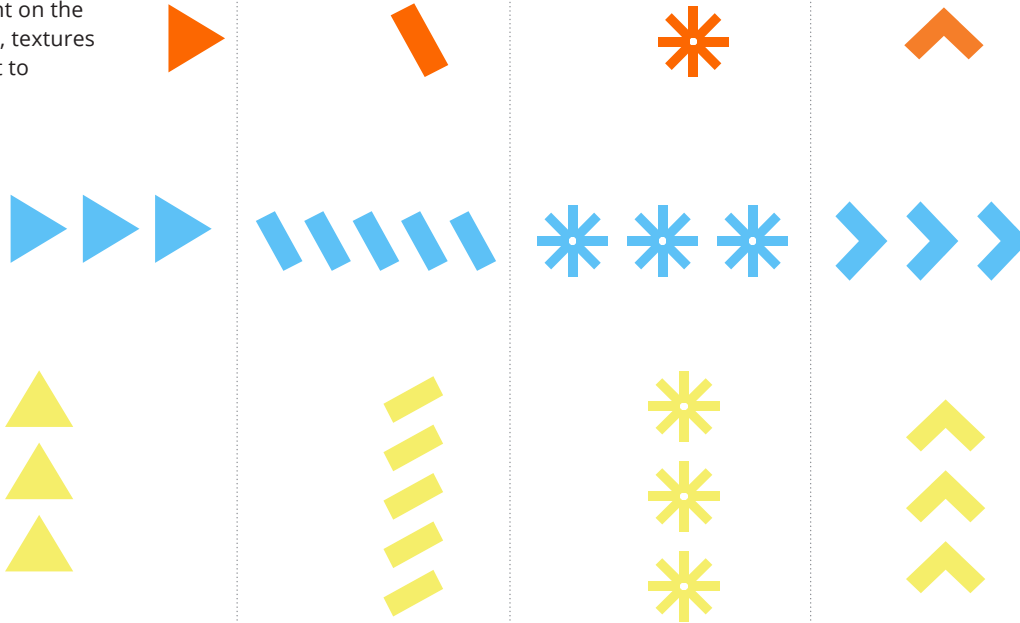
# Graphic Elements

## 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
--------------	----

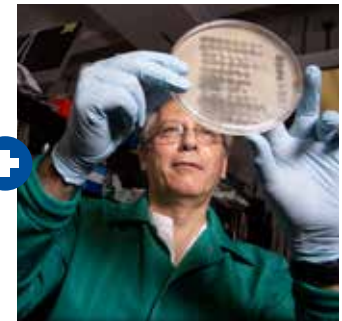
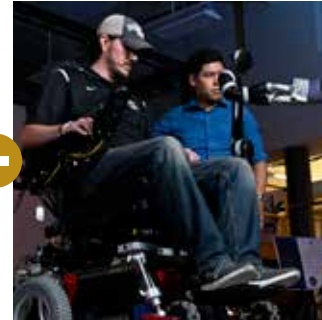
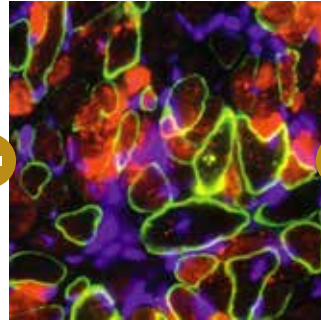
---

# Photography

## Overview and Approach

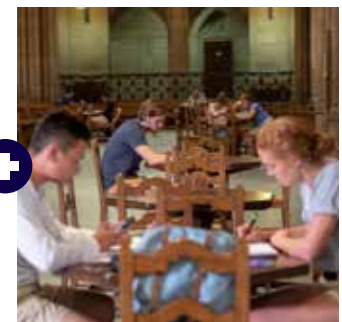
Our approach to photography pulls images from several different categories—defined on the following pages—that work together to tell a fuller story.

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

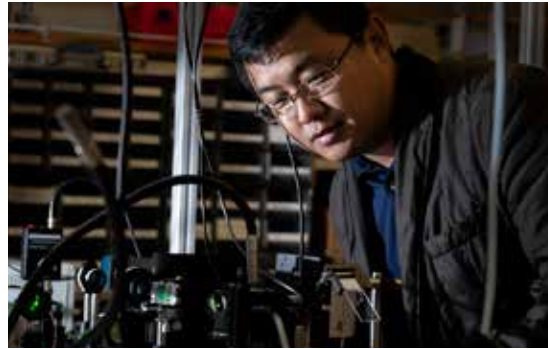
The use of portraiture puts a human face on the University. We want to show Pitt students, faculty and staff in the best light, which means capturing them with authenticity—no need for photo effects or heavy editing. When capturing portraits, the focus should be on the individual. Subjects should be 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.

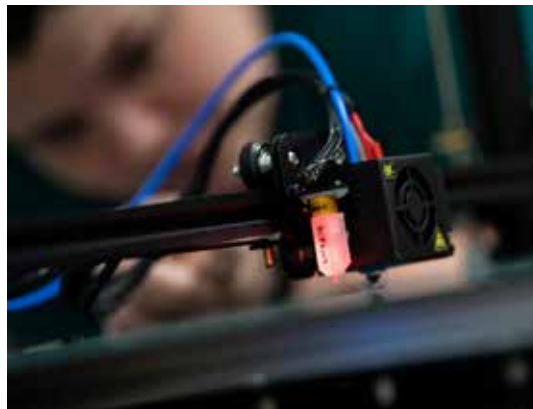
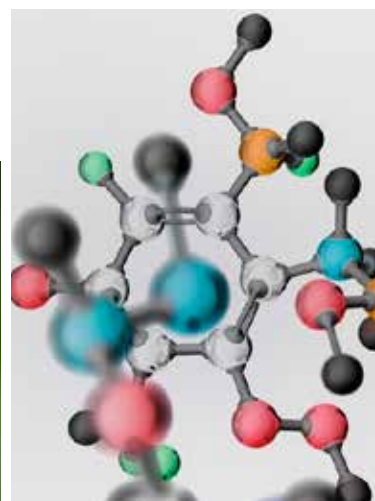




# Photography

## Photo Styles: Details

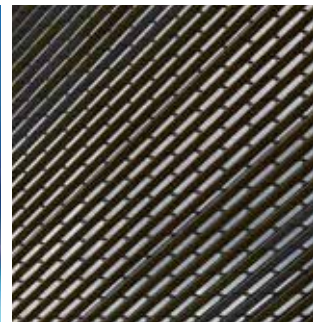
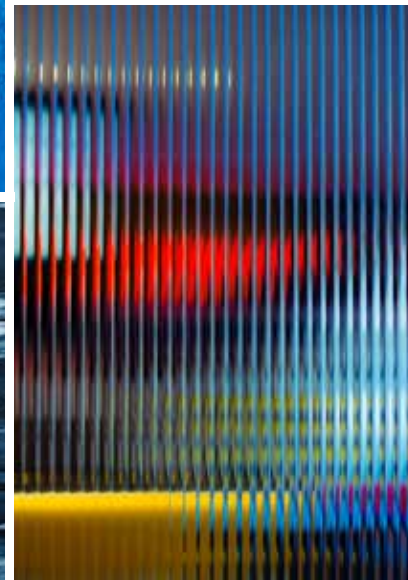
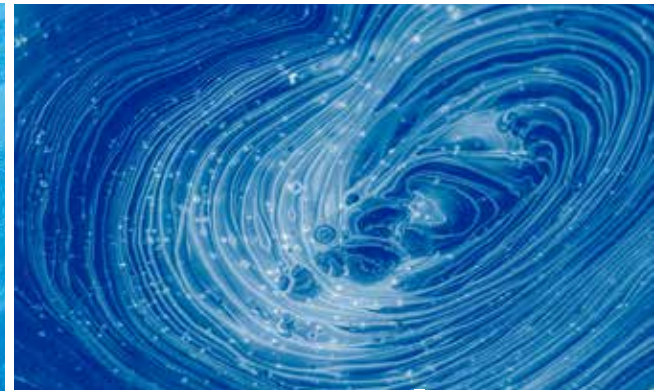
Detail photography is a great way to highlight Pitt's many processes, tools and achievements. The goal here is to capture some of the small things that contribute to a bigger picture. When photographing around campus, it's always a good idea to zoom in and take a few shots of what makes the composition 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.



# Photography

## Photo Styles: Textures

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.





# Photography

## Photo Styles: Places

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

Overview	72
Websites	73
Email	74
Social Media	75





# 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.

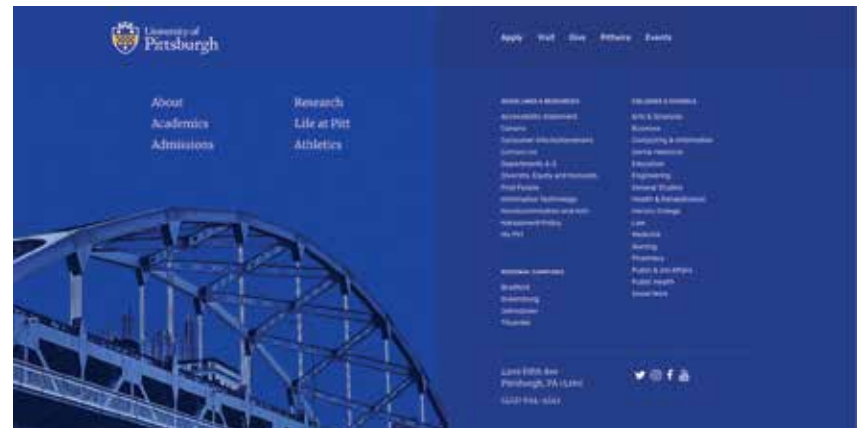
### Digital Accessibility

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](http://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

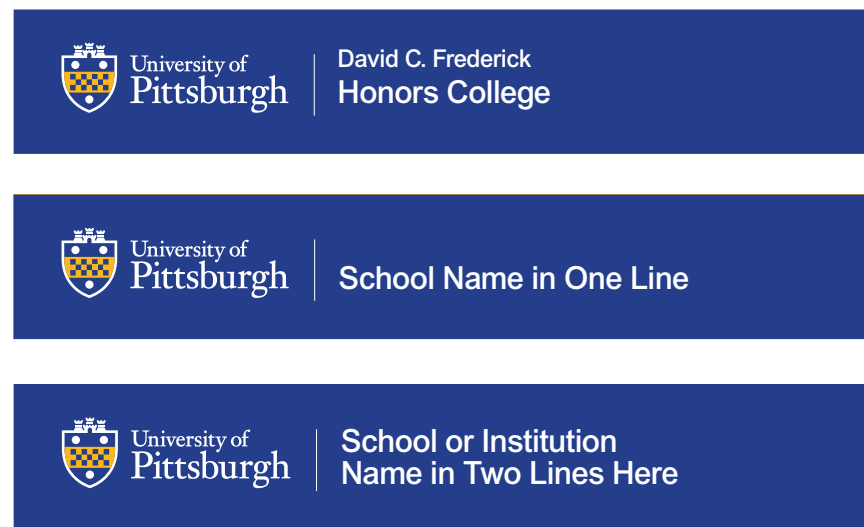
The Office of University Communications and Marketing uses Campaign Monitor to create on-brand e-newsletters. The office has a standardized approach that is visually effective, accessible and easily replicated on other email platforms. It includes the institutional mark and the unit name in text.

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



**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.

# Digital Communication

## Social Media

A suite of University shield avatars is available for use to create a consistent, on-brand look across social media platforms. You can find those avatars under Resources & Downloads on <http://www.brand.pitt.edu>.

### 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



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](http://communications.pitt.edu).

**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.



# Merchandise

---

Logo Use for Schools, Departments, etc. 77

---

Examples 78

---



Computer Science  
University of Pittsburgh  
cs.pitt.edu

# 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> or contact the Director of Licensing and Merchandise at [lburens@athletics.pitt.edu](mailto: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](http://communications.pitt.edu)

Office of the Senior Vice Chancellor  
and Chief Financial Officer  
University of Pittsburgh

# Merchandise

## Examples

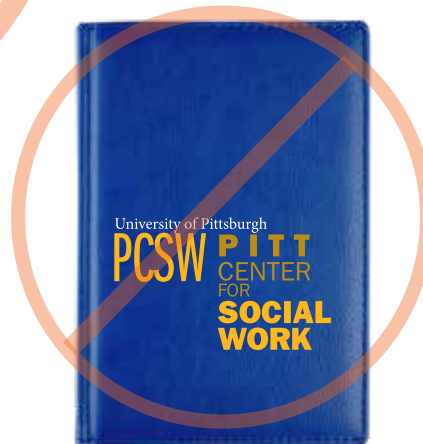
What's **not permitted**



**Not permitted**  
placement of a University mark on  
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

**OVERVIEW**

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



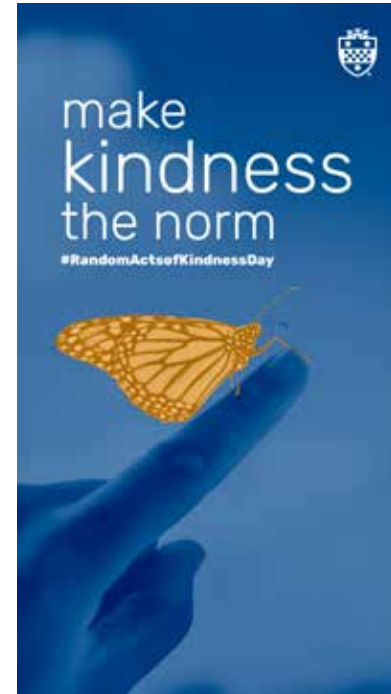
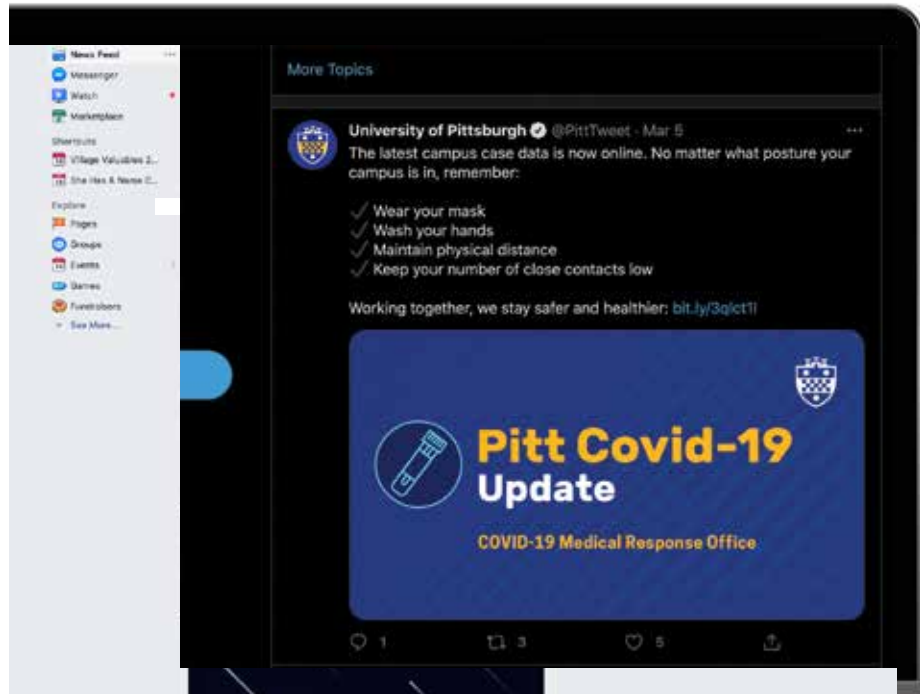
# Bringing It to Life

## University Shuttles



# Bringing It to Life

## Social Graphics





# Bringing It to Life

## Campus Banners



# Bringing It to Life

## Advertising



# Bringing It to Life

Magazine or Brochure



FEATURE

## FROM THE BATTLEFIELD TO COVID-19: THE PROGRESSION OF ANESTHESIA

When Justin Bailey (BSN '14, DNP '19) graduated from the University of Pittsburgh School of Nursing's Doctor of Nursing Practice program in December 2019, he was excited to support doctors and surgeons by delivering anesthesia in a fast-paced environment. The next month, he began work as a certified registered nurse anesthetist (CRNA) at Pittsburgh's Froedter Hospital. But when Froedter Hospital, a 600-bed Level I trauma center and academic medical center affiliated with the Medical College of Wisconsin, saw its first cases of the novel coronavirus COVID-19 just a month or so later, Bailey realized that he would be working at an even faster pace—and with greater independence—than he had anticipated.

Between shifts, Bailey dropped his former Pitt Nursing instructors a note, expressing his best wishes for their health and thanking them for the varied clinical experiences he benefited from while at Pitt.

"What a time to be a newly graduated CRNA," Bailey wrote. "As of a few days ago, my hospital had roughly 25 patients with confirmed coronavirus. ... Depending on how things progress, the system is preparing to potentially ask CRNAs to assume advanced practice provider roles in the ICU and/or emergency department in my hospital."

Some of the procedures Bailey anticipated supporting included mechanical ventilation management, line placement, intubations, and mechanical circulatory support.

"I can't say I am comfortable" with all of those procedures, Bailey wrote to his former teachers, "but I believe I can get myself up to speed relatively quickly. ... Pitt has definitely prepared me to confidently seek out relevant resources in order to get myself up to speed."

The Centers for Medicare & Medicaid Services (CMS) require nurse anesthetists like Bailey to work under the supervision of physicians and surgeons. But when Bailey sent his email, Wisconsin was one of 17 states where governors had signed out of the CMS requirements, permitting CRNAs to work independently. And shortly after Bailey sent his message, CMS temporarily suspended the physician supervision requirements for CRNAs during the COVID-19 outbreak in order "to equip the American health care system with maximum flexibility to respond to the pandemic" and enabling nurse anesthetists like Bailey to work at the top of their licenses.

As urgent and unprecedented as the COVID-19 pandemic may be, the history of how anesthesia has been administered in the United States has long been intertwined with moments of upheaval.

"The crises our country has experienced have brought forth enormous changes" in anesthesia and particularly the nurse anesthesia field, says John O'Donnell (MSN '71, DPH, professor in and chair of the Department of Nurse Anesthesia and director of the nurse anesthesia program at Pitt Nursing).

The first demonstrated use of anesthesia was in 1846 at Massachusetts General Hospital in Boston. Within 20 years, it was in use on the battlefield as nurses administered anesthesia to wounded soldiers during the Civil War. In doing so, nurses became the first professional group in the United States to provide anesthesia services.

Later, the delivery of anesthesia on the battlefields of World Wars I and II led to nurse anesthesia's becoming the first recognized clinical nursing specialty. Training in the field was managed strictly on the job, and oftentimes the surgeon chose the individuals who were administering anesthesia. That often meant medical students, who were more interested in observing surgical procedures than supporting them with anesthesia, resulting in high rates of morbidity and mortality.

After World War I, there was a recognized need for properly educating and credentialing anesthetists, and in 1931, the American Association of Nurse Anesthetists (AANA) was founded. Focused on anesthesia alone, nurse anesthetists became involved in a wide range of surgical procedures and pioneered critical refinements in anesthesia techniques and equipment. World War II further accelerated the nurse anesthesia specialization, with the first credentialing exam for nurse anesthetists given in 1945.

Today, nearly 54,000 CRNAs and student nurse anesthetists are AANA members, and CRNAs administer more than 49 million anesthetics each year in the United States. Across large swaths of the country, CRNAs are the primary providers of anesthesia for health care facilities in medically underserved communities.

The delivery of anesthesia on the battlefields of World Wars I and II led to nurse anesthesia's becoming the first recognized clinical nursing specialty.



# Bringing It to Life

## Magazine or Brochure





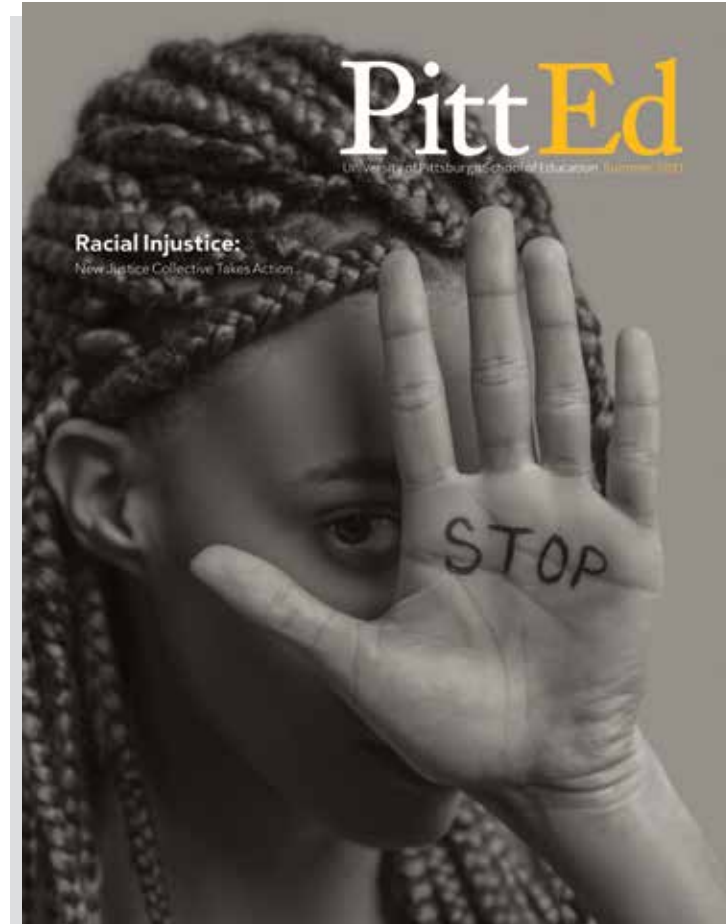
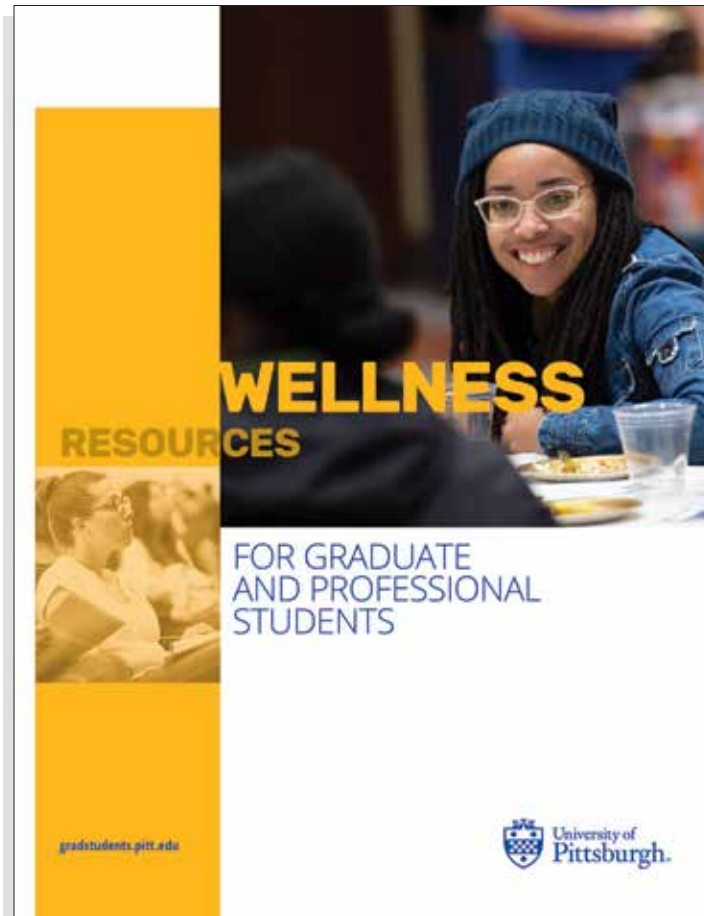
# Bringing It to Life

## Magazine or Brochure



# Bringing It to Life

## Magazine or Brochure



# Bringing It to Life

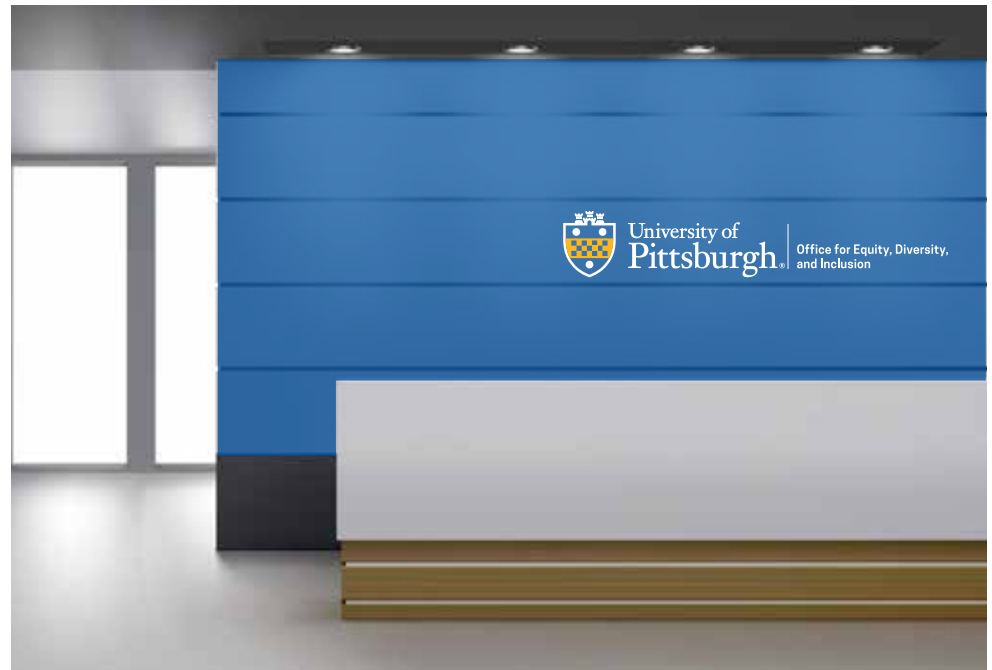
## Magazine or Brochure





# Bringing It to Life

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



<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> or by directly contacting the Director of Licensing and Merchandise at [lburens@athletics.pitt.edu](mailto:lburens@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
Pantone 661 C	Pantone 1235 C

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.

#### Script Pitt—Two Color Preferred

#### Script Pitt—One Color without outline



Download Script Pitt marks here:

<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.

### Not Permitted



Informal workmark



University seal



Script Panthers



Script P



Panther Head

### Permitted:

**YES**, as long as the University logo is placed on a different area of the merchandise from the student organization name or logo (front vs back, sleeve vs. front, etc.)



Institutional mark



Script Pitt



University shield



H2P

### Permitted Shield Palette

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

Reversed and Pitt Gold



Pitt Royal



Black



Reversed

## 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 information: <https://pittsburghpanthers.com/sports/2017/6/17/ot-pitt-licensing-html.aspx?id=98> or by directly contacting the Director of Licensing and Merchandising at [lburens@athletics.pitt.edu](mailto: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 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.

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.

EVERYDAY	+	PROMOTIONAL
<b>Primary Identifier</b> These are a set of custom logos inspired by the evolved institutional mark that elevates and expresses an inclusive signature for all Pitt Alumni, while bringing sophistication and excellence to the forefront.		<b>Spirit Identifier</b> This singular logo lockup introduces athletic branding into the alumni identity system for audiences familiar with the institutional brand. It should only to be used for spirit or promotional merchandise.
<b>Usage and Visibility</b> <b>80–90%</b>		<b>5–10%</b>









## 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		80 – 90%	5–10%
EVERYDAY		+	PROMOTIONAL
<b>Universal</b>	<b>Regional Campus Alumni</b>	<b>Alumni Networks</b>	
HORIZONTAL		HORIZONTAL	
			
HORIZONTAL–STACKED		VERTICAL	
	 		
VERTICAL			
			
<p>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.</p>	<p>This set includes our regional campuses so that all our alumni are represented.</p>	<p>These two lockups are customized for our many networking groups and clubs. Find specifics on creating new lockups, on page 6.</p>	<p>This logo is used for informal spirit and athletic-themed gatherings, events, and merchandise.</p>

## Appendix B: Alumni Identity Guide Logos

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.

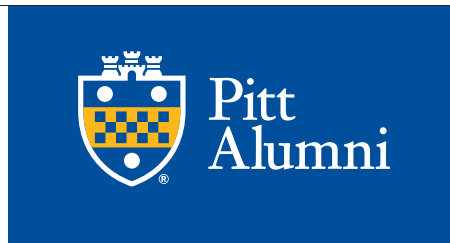
### Full Color

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



### 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.

#### Everyday



#### Formal



#### Promotional



## 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.

Pitt Sustainability

Pitt  
Sustainability

Pitt Sustainability

Pitt  
Sustainability

Pitt Sustainability

Pitt  
Sustainability



## 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](#).



Energy and emissions



Teaching and learning



City/regional connections



Transportation and mobility



Research



Food systems



Landscape and ecology



Innovation



Equity and access



Water systems



Global outreach



Health and wellbeing



Materials and waste



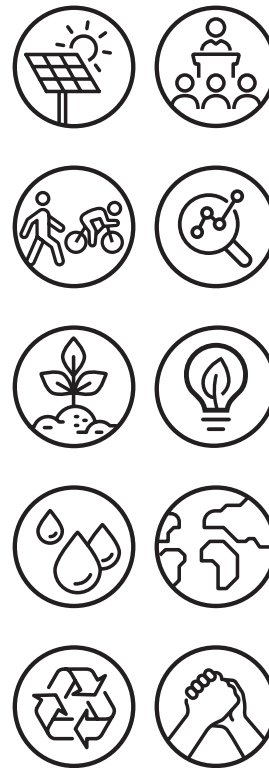
Partnerships



Engagement and awareness

## 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



## Appendix C: Sustainability Identity Guide Examples

### Flyer



### INSPIRED BY Complete Streets



Large body text vel int ullenim faccus abori videnda epudite ceprae cusam que vitempo ruptae. Nem ipic test a voluptatur sit alicaborpor as ipidus duntem re debet officipicit quatem qui ut hil mi, escia venditae v cusam que vitempo ellaut harciatusto quunt ea volor aliam.

**Subhead**  
Body text vel int ullenim faccus abori videnda epudite ceprae cusam que vitempo ruptae. Nem ipic test a voluptatur sit alicaborpor as ipidus duntem re debet officipicit quatem qui ut hil mi, escia venditae voluptas ellaut harciatusto quunt ea volor aliam. Ipidus duntem re debet officipicit quatem quunt ea volor aliam.

**Subhead**  
Solor andes sequam, nienihil inihili quatet ipsanihicium ex est volo quo.

- dollaut eumquo quate re nim nime nulp
- quidellquod ut mostiam in poribusapid que
- dit et maionempor aperibeaquod est lam adiscilittis.

Ipidus duntem re debet officipicit quatem qui ut hil mi, escia venditae voluptas ellaut harciatusto quunt ea volor aliam.



**Pitt  
Sustainability**  
sustainable.pitt.edu



### 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
- Marlie Gardens
- SRCC Pollinator Garden



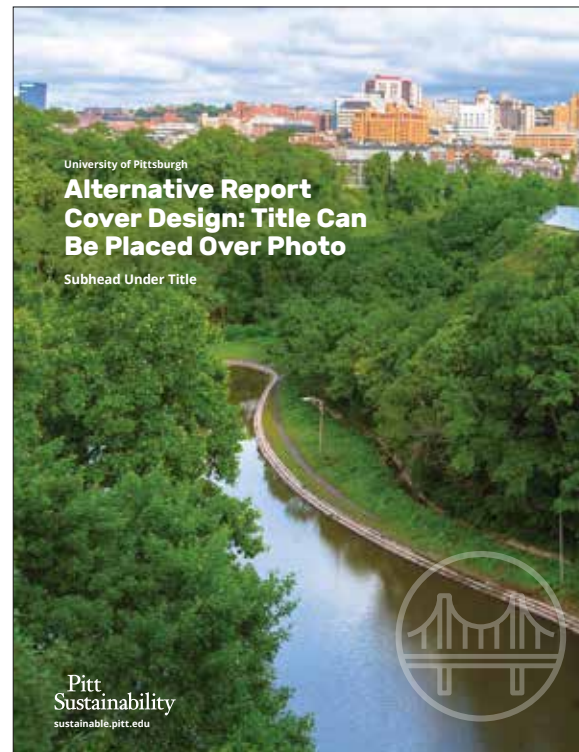
**Pitt  
Sustainability**  
sustainable.pitt.edu



## Appendix C: Sustainability Identity Guide Examples

### Report Templates Available

8.5" x 11" multiple-page report



### REPORT HEADLINE HERE

Vel int ulleum faccus abori videnda epudite ceprae cusam que vitempo ruptae. Nem ipic test a volupatur sit alicaborpor as ipidus duntem re debet officipit quatem qui ut hil mi, escia venditae volupatas ellaut harciatusto quunt ea volor aliam. Ipidus duntem re debet officipit quatem qui ut hil mi, escia officipit quatem venditae volupatas ellaut harciatusto quunt ea volor aliam.

#### Subhead

Ferunt, tem qui dit fuga. Offic to bere pores nonet lat volorent quo venisim venimus ex est ea in nobisin pa aut volores dus rem electat odigend erumqui sectaspit veliqua tinctus pre volore repere serum, contem rerrunt, et, odit optaturitas aut porest, optatur. Nus quas dolupta turepuda volupam, totassi taquass imaghni lliquam evernatis vere, id quam cone od que dolorep erspide mporeritis et esse porecium vel maior as expe prae arum quatur, quia dis re pa derae vent alignimpoes es ad qui odigend itectem quatur ratem. Quia volorer atemquos aut labor rata nonsectore, volupaque quam, accus aut doluptat. Aped quibus conessum reriae latut?

Tio omnisteecti dolut hcid es sitinimusa voluptaepe et ipsam, con rere nimil ipsam recte net port provid maos est exearunt. Aqualia quis reniet aut pedis ant ut labo. Nameret quis a qui si ductistur? To balceria dolrupta sitatur erovid ma quo tem vollorum num nist erundicist ditatis sapitem conse oditat.

#### Subhead

Vel int ulleum faccus abori videnda epudite ceprae cusam que vitempo ruptae. Nem ipic test a volupatur sit alicaborpor as ipidus duntem re debet officipit quatem qui ut hil mi, escia venditae volupatas ellaut harciatusto quunt ea volor aliam.

- Vel int ulleum faccus abori videnda epudite ceprae cusam que vitempo ruptae.
- Nem ipic test a volupatur sit alicaborpor as ipidus duntem re debet officipit quatem qui ut hil mi, escia venditae volupatas ellaut harciatusto quunt ea volor aliam.
- Ipidus duntem re debet officipit quatem qui ut hil mi, escia officipit quatem venditae volupatas ellaut harciatusto quunt ea volor aliam. Ferunt, tem qui dit fuga.

Offic to bere pores nonet lat volorent quo venisim venimus ex est ea in nobisin pa aut volores dus rem electat odigend erumqui sectaspit veliqua tinctus pre volore porest, optatur. Nus quas dolupta turepuda volupam, totassi taquass imaghni lliquam evernatis vere, id quam cone od que dolorep erspide mporeritis et esse porecium vel maior as expe prae arum quatur, quia dis re pa nonsectore, volupaque quam, accus aut doluptat.

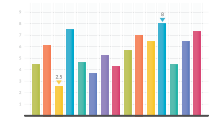


#### Sub subhead

Nus quas dolupta turepuda volupam, totassi taquass imaghni lliquam evernatis vere, id quam cone od que dolorep erspide mporeritis et esse porecium vel maior as expe prae arum quatur, quia dis re pa derae vent ratem. Quia volorer atemquos aut labor rata nonsectore, volupaque quam, accus aut doluptat. Aped quibus conessum reriae latut?

#### Subhead

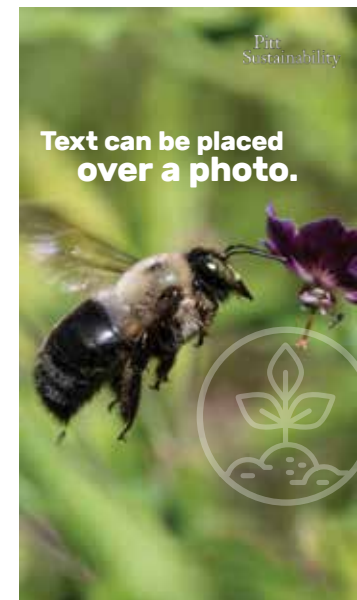
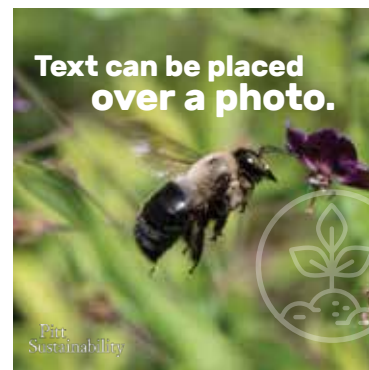
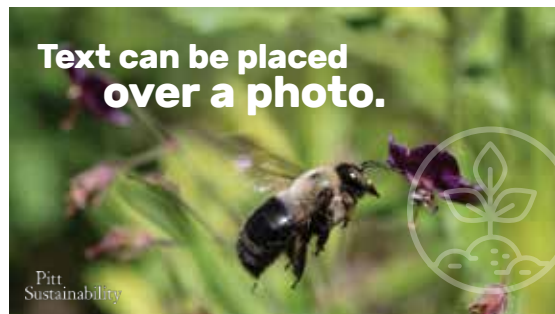
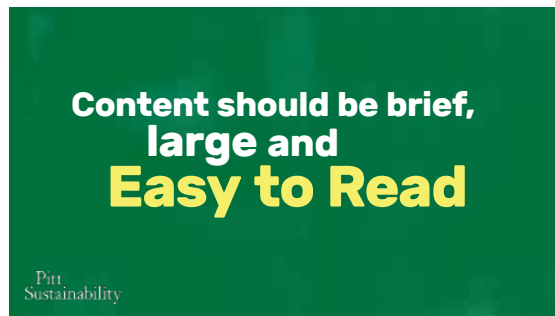
Vel int ulleum faccus abori videnda epudite ceprae cusam que vitempo ruptae. Nem ipic test a volupatur sit alicaborpor as ipidus duntem re debet officipit quatem qui ut hil mi, escia venditae volupatas ellaut harciatusto quunt ea volor aliam. Ipidus duntem re debet officipit quatem qui ut hil mi, escia officipit quatem venditae volupatas ellaut harciatusto quunt ea volor aliam. Ferunt, tem qui dit fuga.



## Appendix C: Sustainability Identity Guide Examples

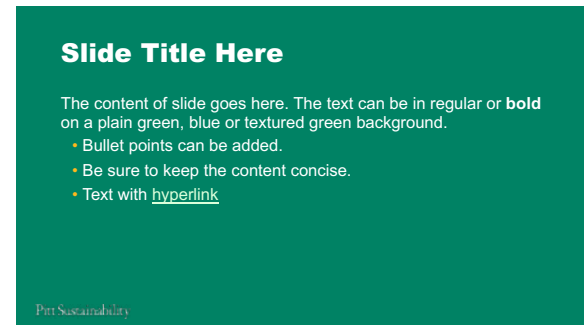
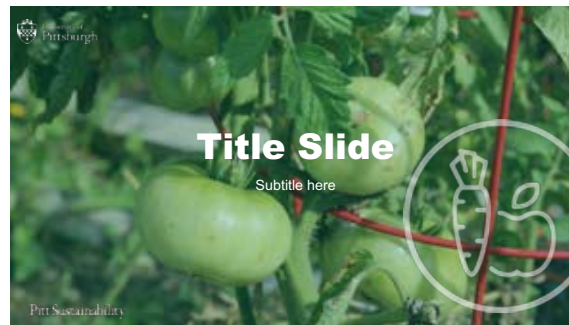
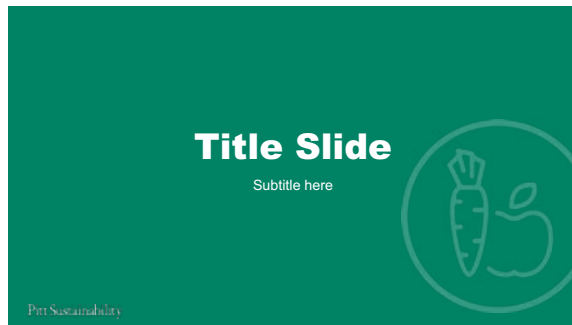
### Social Media Templates Available

Facebook, Twitter and Instagram



## Appendix C: Sustainability Identity Guide Examples

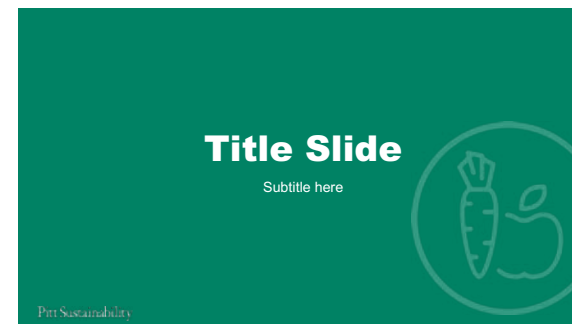
PowerPoint Templates Available



PowerPoint  
16:9 template



Light PowerPoint  
16:9 template



## Appendix C: Sustainability Identity Guide Examples

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](https://pittsburghpanthers.com/documents/2019/4/9/Pitt_IDManual_FINAL_Share.pdf)



[brand.pitt.edu](http://brand.pitt.edu)