# Contents

**Section 1**  
**Overview**

**Section 2**  
**Brand Strategy**
- 4 Audiences
- 10 Positioning

**Section 3**  
**Voice and Tone**
- 13 Thematic Narrative
- 14 Key Messages
- 15 Own the Voice
- 16 Writing Framework
- 17 Writing Tips

**Section 4**  
**Institutional Identity**
- 19 Institutional Mark
- 20 Colors
- 21 Incorrect Usage
- 22 Spacing and Size
- 23 Shield
- 24 University Seal

**Section 5**  
**Typography**
- 26 Primary Font
- 27 Secondary Fonts
- 29 Alternate Fonts
- 30 Sample Settings
- 35 Leading
- 37 Tracking

**Section 6**  
**Color**
- 40 Overview
- 41 Primary Palette
- 43 Secondary Palette
- 44 Accent Palette
- 46 Palette Flexibility

**Section 7**  
**Identity Sub-brand Architecture**
- 49 Brand Identity Elements
- 50 Choosing the Right Mark
- 51 Temporary Graphics and Separate Logos
- 52 Sub-brand Setups
- 54 Informal Wordmarks

**Section 8**  
**Graphic Elements**
- 57 Urban Textures
- 58 Framing Devices
- 59 Monotone Photo Overlays
- 60 Duotone Background Textures
- 61 Kinetic Lines and Arrows
- 62 Accent Marks

**Section 9**  
**Photography**
- 64 Photography Approach
- 65 Photo Styles

**Section 10**  
**Bringing It to Life**
- 71 Examples
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

Kate Ledger
Assistant Vice Chancellor for Marketing
Phone: 412-648-5222
Email: kledger@pitt.edu

For design support:
Gary Kohr-Cravener
Creative Director
Phone: 412-624-8890
Email: cravener@pitt.edu

The photographs used throughout this document are brand examples and should serve only to guide photo style. The University does not own the artistic rights for their use in other communications.
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

<table>
<thead>
<tr>
<th>Audiences</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positioning</td>
<td>10</td>
</tr>
</tbody>
</table>
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.

Audiences

Reenrollment Audiences

Advancement Audiences

Reputation Audiences

Internal Audiences

GOALS

Recruit and enroll an increasingly selective and diverse incoming class.

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.
Audience Focus: Enrollment

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

POINTS TO EMPHASIZE
• Pitt’s momentum and continual rise in excellence
• How Pitt uniquely prepares students for success
• Outcome stories
• The value of a Pitt degree
**Audience Focus: Advancement**

---

**HOW THEY KNOW PITT TODAY**

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

**POINTS TO EMPHASIZE**

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

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

POINTS TO EMPHASIZE
• The ways Pitt is engaging in the community
• How the city and University build continual momentum for one another
• How individuals can connect with the University and engage in its partnership efforts


**Audience Focus: Reputation**

**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
Audience Focus: Internal

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

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

Reinvention:
Progress never comes from standing still.
Positioning

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

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thematic Narrative</td>
<td>13</td>
</tr>
<tr>
<td>Key Messages</td>
<td>14</td>
</tr>
<tr>
<td>Own the Voice</td>
<td>15</td>
</tr>
<tr>
<td>Writing Framework</td>
<td>16</td>
</tr>
<tr>
<td>Writing Tips</td>
<td>17</td>
</tr>
</tbody>
</table>

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 feel unmistakably like Pitt.
Since 1787, we’ve never stopped pushing the edge of what’s possible. We were forged in the spirit of progress and the thrill of the unknown. And more than 200 years later, we’re still driven by the search by the rush that comes from connecting dots and seeing ideas converge, then finding more dots and seeking newer ideas.

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

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

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

Forge Ahead.
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 17 for headline constructions that will keep our messaging fresh and compelling.

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

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

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

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

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

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

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

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

Here, progress is always in progress.

This is the University of Pittsburgh.

Forge Ahead.
Own the Voice

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

🌟 Be grounded in history but not bound by it.
We’re defined by our legacy, but we’re not tethered to it.

🌟 Be tenacious but not scrappy.
Because tenacity is in our DNA, our copy should reflect how we continually move forward, regardless of setbacks. It should never come across as scrappy or unintentional but instead should demonstrate, at all times, the finesse with which we do things.
Writing Frameworks

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, it's an easy way to get started using the Pitt voice.

HELPFUL HINT

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

Make
Build
Mold
Pursue
Drive
Improve
Inspire
Push
Launch

(What we do/Who we are) + Forge Ahead

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

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.

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.

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

[Nonstop since 1787. Forge Ahead.]
[Driven by discovery. Forge Ahead.]
[Never stand still. Forge Ahead.]
[Find the edge of what’s possible. Forge Ahead.]

EXAMPLES

[Forged in inquiry.]
[Forged in progress.]
[Forged in curiosity.]
[Foraged in invention.]

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.]

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]
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.
Institutional Identity

<table>
<thead>
<tr>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institutional Mark</td>
<td>20</td>
</tr>
<tr>
<td>Colors</td>
<td>21</td>
</tr>
<tr>
<td>Incorrect Usage</td>
<td>22</td>
</tr>
<tr>
<td>Spacing and Size</td>
<td>23</td>
</tr>
<tr>
<td>Shield</td>
<td>24</td>
</tr>
<tr>
<td>University Seal</td>
<td>25</td>
</tr>
</tbody>
</table>

**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 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 this full-color version of the mark.
Colors

It's important to have a versatile logo system that can accommodate a range of applications. To that end, a number of color options have been created. These are the only approved versions of the mark.

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 and Pitt Gold
  - 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
  - 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)
Incorrect Usage

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.
Spacing and Size

Clear Space

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

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 without sub-branding. It must stand alone.
Shield

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 Lori Bures in licensing, or contact the Office of University Communications.

Pitt Royal and Pitt Gold

Reversed and Pitt Gold

Black

Pitt Royal

Reversed
The University seal is reserved for official institutional documents, such as diplomas and commencement materials. Any exceptions to this rule must be approved by the Office of University Communications.

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.
# Primary Font: Rubik

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

To download font visit [fonts.google.com/specimen/Rubik](https://fonts.google.com/specimen/Rubik).
### Secondary Font: Open Sans

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

Aa

abcdefgghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

VWXYZ
### Secondary Font: Merriweather

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

To download font visit [fonts.google.com/specimen/Merriweather](http://fonts.google.com/specimen/Merriweather)
## Alternate Fonts

<table>
<thead>
<tr>
<th>Arial Black</th>
<th>substitute for Rubik</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arial</td>
<td>substitute for Open Sans</td>
</tr>
<tr>
<td>Cambria</td>
<td>substitute for Merriweather</td>
</tr>
<tr>
<td>Janson</td>
<td>substitute for Merriweather</td>
</tr>
</tbody>
</table>

If you use Microsoft Word, Microsoft PowerPoint or other similar programs, please use the substitute fonts listed here.

<table>
<thead>
<tr>
<th>Platforms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print</td>
</tr>
<tr>
<td>Screen</td>
</tr>
</tbody>
</table>
Sample Settings

To find the edge, push further.

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

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

Betinma mal idust, quisint volin uptam usam endebis stoquat une ndus ma et harun tias molorum fuga. Alains yarsex event delit quo bero molores toreium ipsam, sitiisc casperi dolum quaeque repudio il et, que
Sample Settings

Inspired by inquiry, always asking.

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

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

See how far you can see.

Stand on the shoulders of revolutionaries.

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

Nonstop since 1787.
Forge Ahead.

HEADLINE
Rubik
Leading: 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 cupitate niantibus dulci.

- 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
Leading: Headlines

While the same general leading rules for body copy apply to headlines, leading for headlines will usually be a little tighter. This is because our headlines are typically shorter and in a bold block typeface or in all caps.

Headlines set at smaller sizes may need more leading than headlines set at larger sizes. We want to be sure that our headlines can be read quickly and easily, and leading that's too tight at small point sizes makes this difficult. Trust your eye, not the number. If it looks too tight, it probably is.

HELPFUL HINT

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

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

TOO MUCH LEADING

35 pt. type / 42 pt. leading

CORRECT LEADING

35 pt. type / 33 pt. leading

NOT ENOUGH LEADING

35 pt. type / 29 pt. leading

CORRECT LEADING

20 pt. type / 19 pt. leading

CORRECT LEADING

10 pt. type / 10 pt. leading
**Tracking: 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
Tracking: Headlines

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
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.
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.

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.
Primary Palette: Contemporary Colors

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

PANTONE 661C

Pitt Royal

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

PANTONE 1235C

Pitt Gold

<table>
<thead>
<tr>
<th>CMYK</th>
<th>0 31 98 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>255 184 28</td>
</tr>
<tr>
<td>HEX</td>
<td>#FFB81C</td>
</tr>
</tbody>
</table>
Primary Palette: Legacy Colors

This palette—made up of Dark Blue, Medium Blue, and Dark Gold—is a nod to our historical colors. Turn to these colors for formal communications and other pieces that require a more conservative approach.

**PANTONE 2766C**

**Dark Blue**

<table>
<thead>
<tr>
<th>CMYK</th>
<th>100</th>
<th>100</th>
<th>6</th>
<th>60</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>20</td>
<td>27</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>HEX</td>
<td>#141B4D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PANTONE 281C**

**Medium Blue**

<table>
<thead>
<tr>
<th>CMYK</th>
<th>100</th>
<th>85</th>
<th>5</th>
<th>36</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>0</td>
<td>32</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>HEX</td>
<td>#00205B</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PANTONE 125C**

**Dark Gold**

<table>
<thead>
<tr>
<th>CMYK</th>
<th>6</th>
<th>32</th>
<th>100</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>181</td>
<td>133</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>HEX</td>
<td>#B58500</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Secondary Palette: Neutral Colors

These neutral hues pair perfectly with the primary palette. Due to their subdued nature, overpowering the primary set is less of a concern. Use them as supplementary colors rather than as dominant colors in layouts and materials.

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

Although our primary palette should lead in most materials, certain instances require additional options. For those instances, we have this accent palette. In general, these colors should be used sparingly, but they can be more prominent in some instances, such as communications about campus events and one-off impact pieces. Under no circumstances should any of these colors become the predominant color for a school, center, institute or department.
Accent Palette: Vibrant Colors

Use this palette to add a bright, energetic feel to designs. While this palette should be used sparingly, it can lend itself to more casual pieces and student-facing pieces like admissions materials.

**Neon Yellow**
- PANTONE 394C
- CMYK: 6 0 72 0
- RGB: 237 233 57
- HEX: #EDE939

**Sky Blue**
- PANTONE 297C
- CMYK: 52 0 1 0
- RGB: 113 197 232
- HEX: #71C5E8

**Light Orange**
- PANTONE 158C
- CMYK: 0 62 95 0
- RGB: 232 119 34
- HEX: #E87722

**Light Green**
- PANTONE 367C
- CMYK: 41 0 68 0
- RGB: 164 214 94
- HEX: #A4D65E

**Cream**
- PANTONE 482C
- CMYK: 4 17 21 7
- RGB: 219 200 182
- HEX: #D8C86B
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.
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

| 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 |
# Identity Sub-brand Architecture

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand Identity Elements</td>
<td>49</td>
</tr>
<tr>
<td>Choosing the Right Mark</td>
<td>50</td>
</tr>
<tr>
<td>Temporary Graphics/Separate Logos</td>
<td>51</td>
</tr>
<tr>
<td>Sub-brand Setups</td>
<td>52</td>
</tr>
<tr>
<td>Informal Wordmarks</td>
<td>54</td>
</tr>
</tbody>
</table>
Brand Identity 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.

Wordmark

The Wordmark is an informal mark and may be used in place of the Institutional mark in promotional materials. It is designed for audiences that are already familiar with the University as well as for internal or regional audiences. The wordmark should never appear with the University shield or seal.

The Wordmark may be combined with unit names (see examples on pages 55 and 56). These informal unit marks are modified versions of typography with special kerning. Do not attempt to create your own informal wordmarks by setting type as each is a custom design. Please visit communications.pitt.edu/marketing/submit-marketing-project-request, complete the project request form, and University Communications will create marks for your unit in approved colors.

Athletics or Spirit mark

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

Sub-brand Fonts: Cooper Hewitt SemiBold and Book

Cooper Hewitt SemiBold
Cooper Hewitt Medium
Cooper Hewitt Book

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

I am:

- a member of the University Community
  - School, College, Department, Office, Center, Program or Institute
  - University of Pittsburgh
  - Panther Central
- a nonacademic unit
  - Student or Alumni-facing Office or Association
  - Spirit
    - Spirit marks that are established or that will be used for local or regional audiences or audiences that are familiar with the university
  - Pitt
    - Panther Central
  - Pitt
    - Student Affairs
- cobranding
  - When a separate organization partners with the university, both marks may be used. The institutional mark will be placed on the left and appropriate space will be applied between the marks.
  - University of Pittsburgh
  - UPMC Life Changing Medicine
- ordering merchandise
  - Visit pittsburghpanthers.com/licensing.
- wanting to use a special logo
  - A unit that is celebrating or hosting an event-specific or time-limited program or anniversary
  - Temporary logos may appear adjacent to a school, department, center or institute name. The use and placement of separate marks must be approved by the Office of University Communications.
  - University of Pittsburgh
  - University Center for International Studies

NOTE: THE SHIELD IS NOT TO BE USED WITH THE INFORMAL IDENTITY.
Temporary Graphics and Separate Logos

Time-limited graphic marks are permitted. Separate logos for University units are not permitted unless used for internal University audiences.

WHEN UNITS PREFER TO USE A UNIQUE GRAPHIC TO PROMOTE INTERNAL EVENTS OR PROGRAMS, A LIMITED-USE GRAPHIC IS PERMITTED.

PLEASE NOTE THAT THIS APPLIES WHEN:
• THE PRIMARY AUDIENCES ARE FACULTY, STAFF, AND STUDENTS AND
• NEARLY ALL OF THE PROMOTION OCCURS ON ONE OF THE UNIVERSITY’S 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. TEMPORARY GRAPHIC MARKS MAY NOT BE USED WITHOUT UNIVERSITY IDENTITY.

EXAMPLE OF ACCEPTABLE TEMPORARY MARKS

EXAMPLE OF UNACCEPTABLE PERMANENT LOGOS
Sub-brand Setups

Stacked Samples

University of Pittsburgh
Office of the Chancellor

University of Pittsburgh
Computational Biomedicine and Biotechnology Master’s Program

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

University of Pittsburgh
Jewish Studies Program
Dietrich School

Ruled Samples (Alternate)

University of Pittsburgh
Office of the Chancellor

University of Pittsburgh
Office of University Communications

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

University of Pittsburgh
Emerging Leaders Program
Office of Human Resources
Sub-brand Setups

(Sizes and Proportions)

When university units such as schools, departments, centers or institutes are equal partners in a joint venture or program, the institutional mark should be used with a type treatment below.

The type treatment should be set in Cooper Hewitt Bold, in capital and lower-case letters, and match the height of the capital letter to the height of the dot in the shield. Set type with auto leading. Two dots below the institutional mark determines the distance between the mark and the first line of type.

The x-height of the letter determines the size of the department, institute, center or school name. Type size and the unit of measurement for the distance between the vertical rule and the type on both sides of the rule. The unit name must be aligned with the baseline of the type of the institutional mark in both one-line and two-line versions.

Informal wordmarks use Cooper Hewitt Medium Font. The x-height of the informal mark determines the size of type set with auto leading on two lines to the right of the mark. If your mark is not among the downloadable marks on this site, please fill out a project request form and the office of university communications will create marks for your unit.

In the stacked version, the same type size applies. Do not alter the proportion of the type to the wordmark. The secondary type distance is two dots below the bottom of the informal mark.
Informal Wordmarks

The Wordmark is to be used as an informal University identity and should be used primarily for internal or regional communications and/or with audiences that are familiar with the University of Pittsburgh. 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 this site, please fill out a Marketing Project Request form and the Office of University Communications will provide them to you.

communications.pitt.edu/marketing/submit-marketing-project-request

<table>
<thead>
<tr>
<th>Wordmark and Unit Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal Wordmark</td>
</tr>
<tr>
<td>Unit Name</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Pitt Business</strong></td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Informal Wordmark</td>
</tr>
<tr>
<td>Unit Name</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Pitt Business</strong></td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Informal Wordmark</td>
</tr>
<tr>
<td>Unit Name</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Pitt McGowan</strong></td>
</tr>
<tr>
<td>Institute for</td>
</tr>
<tr>
<td>Regenerative Medicine</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Informal Wordmark</td>
</tr>
<tr>
<td>Unit Name</td>
</tr>
<tr>
<td>Cooper Hewitt Medium</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Pitt McGowan</strong></td>
</tr>
<tr>
<td>Institute for</td>
</tr>
<tr>
<td>Regenerative Medicine</td>
</tr>
</tbody>
</table>
**Informal Wordmarks**

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

### Color options

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

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

Graphic Elements

Urban Textures .................................................. 57
Framing Devices ....................................................... 58
Monotone Photo Overlays ............................................ 59
Duotone Background Textures .................................... 60
Kinetic Lines and Arrows ......................................... 61
Accent Marks .......................................................... 62
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.
Framing Devices

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

HELPFUL HINT

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

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

To find the edge, push further.
Monotone Photo Overlays

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

💡 HELPFUL HINT

Here are a 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.
Duotone Background Textures

We use these duotone 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 primary color in the duotone may be either Pitt Royal or Pitt Gold. 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.

How to make duotone in Photoshop:

1. Open your image in Photoshop.
2. Go to the Adjustments menu and select Duotone.
3. Choose the primary and secondary colors.
4. Adjust the hue and saturation as needed.
5. Preview the effect in the document.
Kinetic Lines and Arrows

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.

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.

To find the edge, push further.
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 should bring attention to something important on the page.
OVERVIEW
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.

Photography

<table>
<thead>
<tr>
<th>Photography Approach</th>
<th>64</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo Styles</td>
<td>65</td>
</tr>
</tbody>
</table>
Photography Approach

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

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.
Photo Style: 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.
Photo Style: 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.
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.
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.
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.
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
Nonstop, since 1787.

Forge Ahead.

Pitt has been pushing boundaries for over 200 years, only slowing down to pick up brilliant prospects and drop off world-changing thinkers and reinventors. Sound like your kind of journey?

Hop aboard:
PITT.EDU
Bus Wrap

Non-stop reinvention.

Forge Ahead.

Next stop: Pitt

Next stop: Drivers of curiosity.
Alumni Facebook Ad

The process of reinvention Never ends.

That's why we're always forging ahead.
Campus Banners
More than 120 years after Professor Samuel Langley became a father of heavier-than-air flight, the University of Pittsburgh is forging the future of autonomous spaceflight with the launch of its Spacecraft Supercomputer for Image and Video Processing (SSIVP). Further proof of how far you can go when you never, ever settle.

Keep making history, and you’re bound to make the future.
Viewbook or Brochure
When we began, Pittsburgh was on the edge of the American frontier. Some 230 years later, we’re still pushing.
Reinvention never stops. Neither do we.

Ever see something that works, and imagine how it can work better? Better yet, are you ready to jump in and help make it happen? If so, you’ll fit in at Pitt. Among the restless and focused. The imaginative and grounded. Completely incapable of settling for anything less than brilliant.
Philosophy is a big deal at Pitt. As in the Pittsburgh School, an internationally recognized approach to understanding the world. And it started here, with Wilfred Sellars, and our very own Department of Philosophy.

The aim of philosophy, abstractly formulated, is to understand how things in the broadest possible sense of the term hang together in the broadest possible sense of the term.

— Wilfred Sellars, Founder of the Pittsburgh School of Philosophy
Progress is always in progress.

Lorem atia nus eauriam mit etur sudit quesit quis manemer.

The santo berae simi, enimolorit aut eum lam doles quas est intibus extior apitat am velentest evertarn autemporum haurcium exeri atquam fecarchil eumqui dis saecie uidetas nonseor sim labore ent et aribus erum quamus susam, qissit que ipic, to cor ma quis, etum harchil. lacerfe m ipsa coraturn eventhalr molatorus, corenavitie et aut id quo ea cus mi, simin ped et quistius culpa culiere.

Pitt has a reputation for discovery that goes back centuries. Where will you take it next?
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.