Framing Our Story

Every story we tell should focus on a big idea or important topic (a ranking, a grant, a personal accomplishment, etc.). But how we talk about that topic turns it into something that supports our collective story of how we accomplish great things. Here are some approaches to think about as you start writing.

<table>
<thead>
<tr>
<th>The Topic</th>
<th>A Possible Framing Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Award or Recognition</td>
<td>How it was earned and what it means for the future</td>
</tr>
<tr>
<td>A Grant</td>
<td>How it will open the door to a potential breakthrough</td>
</tr>
<tr>
<td>A Ranking</td>
<td>How it elevates the stature of the opportunities now available</td>
</tr>
<tr>
<td>Research Result</td>
<td>How it was achieved through innovation/persistence/collaboration</td>
</tr>
<tr>
<td>Historical Legacy</td>
<td>How it represents the enduring relevance of mission and purpose</td>
</tr>
</tbody>
</table>

Five Simple Ways to Create a Great Headline

1. Focus on a single, concrete outcome. Give readers something to visualize.
2. Mention a procedure, tool or process that helps achieve the outcome.
3. Keep it short and memorable. Avoid trying to fit several ideas into one statement.
5. Try using this rubric: (verb) + (subject) = (amazing/unexpected outcome)

Examples

Before: Deep in Arctic Mud, Geologists Find Strong Evidence of Climate Change
After: Using 200,000-Year-Old Mud to Gain a Clearer Picture of the Future

Before: A 3-D, Talking Map for the Blind (and Everyone Else)
After: Helping the Vision-Impaired Hear Their Way Around Campus

For more detail go to buffalo.edu/brand/creative/crafting-content.
HERE IS HOW WE STAY ON TRACK

Ten ways to keep your communications on brand.

VERBAL checklist

1. Have you emphasized the “how” with a focus on process, point of view or insight?

2. Are at least two of our personality traits reflected in the style and tone of the communication?

3. Can you check off at least one or two of our brand attributes?

4. Have you included benefits to balance the attributes?

5. Have you sought out stories that reflect the brand positioning in action?

VISUAL checklist

6. Can the communication be simplified with fewer design elements for clarity of message?

7. Are you using authentic photos that are unposed? Can you feature more experiential settings and/or detail shots?

8. Are blue and white the dominant colors?

9. Have you used the brand typefaces?

10. Is there ample white space in your communication to avoid content overload and/or extraneous copy?

For more detail go to buffalo.edu/brand/strategy.

OUR PERSONALITY TRAITS

- PRAGMATICAL
- TENACIOUS
- INCLUSIVE
- AMBITIOUS
- PROUD
- DYNAMIC

OUR BRAND ATTRIBUTES

- Purposeful Ambition
  We apply our determination to facing new challenges, and we choose our futures among vast possibilities. We inspire each other to define our paths, to realize our potential and to make an impact on society.

- Global Perspective
  We draw our identity and our strength from a rich diversity of people and ideas from around the world. Students, faculty, staff and the community benefit from everyday exposure to different perspectives, gaining broad awareness and celebrating accomplishment.

- Radical Empathy
  We are collegial, engaged and inclusive—dedicated to creating a vibrant and welcoming atmosphere across our diverse campuses.

- Bold Participation
  We seize opportunities. Our openness and ambition create a culture of participation that encourages each of us to engage with our peers in achievement.

OUR BRAND POSITIONING

The University at Buffalo amplifies ambition for students, faculty, staff and the community, offering vast possibilities for achievement in a diverse, supportive and creative environment.
The primary objective of the brand identity development process is to create a strong, comprehensive system of visual identity and application, clarify the university’s nomenclature, and help standardize the application of the brand identity across the university.

UNIVERSITY BRAND MARKS

Primary Academic Mark (Logo)

Secondary Academic Mark (Crest)

Spirit Mark (Bull)

Full seal

The SUNY modifier version lockup reinforces the equity of The State University of New York (SUNY) system. It is appropriate for communications intended for audiences outside of the university or for new audiences who may have more familiarity with the New York State system name.

MASTER BRAND LOCKUPS

University at Buffalo

The State University of New York

University Lockup

University Lockup with SUNY modifier

Both master brand lockups are available in multiple configurations: primary (shown), secondary, horizontal, single line and stacked.

VISUAL IDENTITY SYSTEM

University at Buffalo

School of Architecture and Planning

Department of Urban and Regional Planning

Master Brand

Brand Extension

Sub-Brand

Core entities that directly support and further the university’s mission.

These are entities directly connected to one or more brand extensions.

Endorsed Brand (shown)

Affiliated Brand

Sponsored Brand

These are centers, institutes, collaborations or partnerships that are not solely UB entities.

External entities with a strong reputation whose work solely or primarily advances the mission of the university.

Internal- or external-facing organizations, clubs, initiatives or events that enhance the university experience.

Endorsed, Affiliated and Sponsored brand lockups must adhere to the rules of endorsed clear space.

For more detail go to buffalo.edu/brand/identity.
HERE IS HOW WE SHOW THE WAY

Color Palette*

Our palette represents the vibrant and tenacious nature of our community, as well as our rigorous academic standards and storied history. UB Blue and Hayes White should always be the most dominant colors in your project.

<table>
<thead>
<tr>
<th>Color</th>
<th>CMYK</th>
<th>Pantone</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>UB Blue</td>
<td>100/53/0/0</td>
<td>2935</td>
<td>0/91/187</td>
<td>005BBB</td>
</tr>
<tr>
<td>Letchworth Autumn</td>
<td>0/72/70/0</td>
<td>7460</td>
<td>229/106/84</td>
<td>E6A6A4</td>
</tr>
<tr>
<td>Solar Strand</td>
<td>0/19/89/0</td>
<td>396</td>
<td>225/224/0</td>
<td>E1E000</td>
</tr>
<tr>
<td>Greiner Green</td>
<td>10/0/95/0</td>
<td>396</td>
<td>225/224/0</td>
<td>E1E000</td>
</tr>
<tr>
<td>Lake Lasalle</td>
<td>66/0/39/0</td>
<td>326</td>
<td>0/199/177</td>
<td>00C7B1</td>
</tr>
<tr>
<td>Victor E. Blue</td>
<td>0/19/89/0</td>
<td>396</td>
<td>225/224/0</td>
<td>E1E000</td>
</tr>
<tr>
<td>Baird Point</td>
<td>0/19/89/0</td>
<td>396</td>
<td>225/224/0</td>
<td>E1E000</td>
</tr>
<tr>
<td>Hayes White</td>
<td>0/0/0/0</td>
<td>0/0/0/0</td>
<td>255/255/255</td>
<td>FFFFFF</td>
</tr>
<tr>
<td>Capen Brick</td>
<td>8/92/100/33</td>
<td>484</td>
<td>154/153/36</td>
<td>990000</td>
</tr>
<tr>
<td>Bronze Buffalo</td>
<td>9/35/98/30</td>
<td>1255</td>
<td>173/132/31</td>
<td>AD4AFF</td>
</tr>
<tr>
<td>Oleansted Elm</td>
<td>56/2/78/5</td>
<td>7469</td>
<td>119/70/80</td>
<td>74A450</td>
</tr>
<tr>
<td>Niagara Whirlpool</td>
<td>96/3/32/29</td>
<td>7474</td>
<td>0/196/129</td>
<td>007681</td>
</tr>
<tr>
<td>Harriman Blue</td>
<td>100/30/19/76</td>
<td>3035</td>
<td>0/62/81</td>
<td>003E51</td>
</tr>
<tr>
<td>Putnam Gray</td>
<td>30/22/17/57</td>
<td>Cool Grey 9</td>
<td>07/120/123</td>
<td>666666</td>
</tr>
</tbody>
</table>

Here is the color palette with CMYK, Pantone, RGB, and HEX values.

* Color formulas listed in order: CMYK, Pantone, RGB, HEX. For color usage on the web, please consult www.buffalo.edu/brand/creative/color/color-palette.

COLOR RATIOS

Ratios on individual pages, spreads, layouts and even full communications can vary. The important thing to remember is that UB Blue and Hayes Hall White should be the predominant colors overall. When viewing ALL the pieces that your department creates and applying the “squint test” to the brand as a whole, the balance of color should feel close to what’s seen here.

MOOD CHART

This chart is a guide for the mood, feelings and overall tone of our communications. Colors can range from sophisticated to casual and from formal to vibrant.

SAMPLE PALETTE

A starting point to choose the color palette that will project the right mood for your piece. Go online to see more examples.

For more detail go to buffalo.edu/brand/creative.
HERE IS HOW WE SHOW THE WAY

Official Typefaces

Used together, these three typefaces create a clear hierarchy while making our content legible and engaging. Sofia Pro is our sans-serif family and a workhorse for our communications. More Pro is our serif family; it performs well at small sizes, in longer-form text and in more sophisticated situations. Freeland is our display face and should appear sparingly (one or two words), in headlines only.

Sofia Pro

Buffalo ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
defghijklmnopqrstuvwxyz !@#$%&*()[]{}"'

More Pro

Buffalo ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
defghijklmnopqrstuvwxyz !@#$%&*()[]{}"

Freeland

Buffalo ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
defghijklmnopqrstuvwxyz !@#$%&*()[]{}"

Default typeface substitutions for Sofia Pro and More Pro are Arial and Georgia. There is no substitution for Freeland.

TYPE LEADING

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. All our typefaces generally look best with leading set slightly looser than the default.

Leading that’s too loose leaves too much pause between lines.
14 pt. type/20pt. leading

Leading that’s too tight leaves too little pause between lines.
14 pt. type/12pt. leading

When leading is correct, the reader won’t even notice.
14 pt. type/16pt. leading

A good rule of thumb is to 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.

For more detail go to buffalo.edu/brand/creative.

LETTERSPACING

Correct letterspacing, called tracking, also helps to make the type easy to read. Outside of headlines, our typefaces should always be tracked slightly tighter than the default setting, and optical kerning should be used when available. On shorter line lengths, use a flush left alignment on paragraphs for better spacing between words.

Tracking that’s too loose leaves too much space between letters.
+75 tracking

Tracking that’s too tight leaves too little space between letters.
-75 tracking

When tracking is correct, the reader won’t even notice.
-10 tracking

The word “tracking” refers to overall letterspacing for groups of letters and entire blocks of text. The word “kerning” refers to selective letterspacing between pairs of characters.
Graphic Elements

These graphic tools can be used to reinforce hierarchy, guide the viewer and add emphasis. They help to create a unique look and make us distinct from our peers. When they’re used consistently, these elements create continuity within our family of materials, across a variety of media.

LINES AND BULLETS

Lines are a great way to establish hierarchy, guide navigation within a layout, emphasize a word or phrase, direct the eye or call out key information. Most applications in Adobe Creative Suite have a contextual menu for strokes that can be used to create end points.

Bullets are useful when labeling information, establishing a step-by-step process, comparing and contrasting similar items, or creating a connection between disparate elements.

PATTERNS

Any of the UB brand colors can be used to make patterns. However, the background behind the linework must appear in either UB Blue, Hayes Hall White, Baird Point or Putnam Gray.

By collecting all of our graphic elements together, we have created a set of patterns that can be used in a variety of ways. They work best as textural images in instances such as divider pages, backgrounds or interior covers. Patterns can also be cropped to fit a specific area of a design. You are not required to use the entire pattern.

CHARTS AND GRAPHS

Charts and graphs are integral in communicating complex and diverse pieces of data and information. These elements draw on the UB visual identity to maintain consistency through all communications.

The largest piece of the pie should begin at the top of the circle, and the values should follow a descending order around the pie.

Even in charts and graphs, using colors in a common way can go a long way to achieving visual consistency. Always starting with UB Blue, the values should be shown in descending order, clockwise around the pie, following the color sequence shown above.

For more detail go to buffalo.edu/brand/creative.
HERE IS HOW **WE CAPTURE OUR SPIRIT**

By aligning our photography and video style and usage, we can create a look and feel that are distinctly ours. To focus our selection process, our image library can be organized into these seven categories.

![Image](image_url)

**Style Notes**

1. **COMPOSITION.** Short, medium and wide framing options will help build a strong visual library. Use both selective focus and full focus. Use a short depth of field and selective focus on short and medium shots.

2. **FRAMING.** Try to incorporate large amounts of negative space when possible. This allows for the overlay of text in layouts.

3. **LIGHTING.** Bright, natural, directional light is preferred. Studio lighting should be subtle. Avoid flash on camera to light a scene or subject.

4. **SUBJECT.** Capture candid, authentic moments. Avoid overly posed or staged images. No looking directly at the camera. The exception to this rule is the environmental portrait category. People being featured in a more personal, in-depth or editorial manner can appear more posed and can be looking directly at the camera.

5. **ADJUST PHOTOS.** Take the time to improve photos. Adjust exposure. Heighten the color saturation. Photoshop out distractions if possible. A little image tweaking can make a marginal photo OK to use.

*For more detail go to buffalo.edu/brand/creative/photography.*
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