

BRANDING QUICK GUIDE

A CONSOLIDATED GUIDE TO WRITING
AND DESIGNING FOR THE BRAND

OCTOBER 2016



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.



THE TOPIC

A POSSIBLE FRAMING APPROACH

AN AWARD OR RECOGNITION	How it was earned and what it means for the future
A GRANT	How it will open the door to a potential breakthrough
A RANKING	How it elevates the stature of the opportunities now available
RESEARCH RESULT	How it was achieved through innovation/persistence/collaboration
HISTORICAL LEGACY	How it represents the enduring relevance of mission and purpose

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.
- ④ Give it a twist. Add an element of surprise.
- 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

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?

► OUR PERSONALITY TRAITS

PRAGMATIC	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.

HERE IS HOW WE KNOW OUR IDENTITY



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 seal is reserved for official, presidential communications only.

This mark is particularly appropriate for use in international markets. It should be used as a graphic element, and always in association with the primary academic mark, but never locked up.

Used predominantly by athletics, this mark is available for use across the university to enhance our spirit and pride. It should not be used in place of any of our academic marks, but is reserved for applications that support student life and the student experience.

MASTER BRAND LOCKUPS



University Lockup



University Lockup with SUNY modifier

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

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.

VISUAL IDENTITY SYSTEM



Master Brand



Brand Extension
Core entities that directly support and further the university's mission.



Sub-Brand

Endorsed Brand (shown)
These are centers, institutes, collaborations or partnerships that are not solely UB entities.

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

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



HAUPTMAN-WOODWARD
Medical Research Institute

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



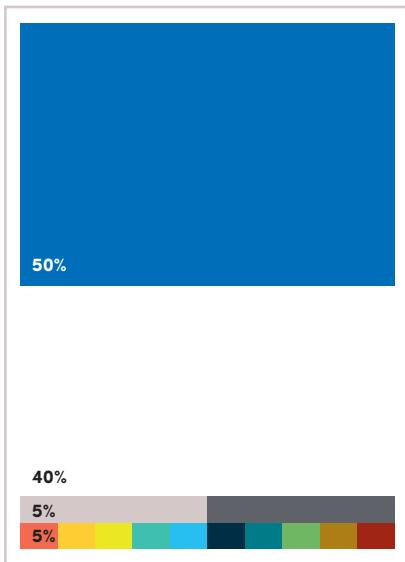
Color Palette*

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.

UB BLUE 100/53/0/0: 2935 0/91/187 005BBB	LETCHWORTH AUTUMN 0/72/70/0 7416 229/106/84 E56A54	SOLAR STRAND 0/19/89/0 123 255/199/44 FFC72C	GREINER GREEN 10/0/95/0 396 225/224/0 E1E000	LAKE LASALLE 66/0/39/0 3265 0/199/177 00C7B1	VICTOR E. BLUE 0/19/89/0 123 255/199/44 FFC72C	BAIRD POINT 0/19/89/0 123 255/199/44 FFC72C
HAYES WHITE 0/0/0/0 White 255/255/255 FFFFFF	CAPEN BRICK 8/92/100/33 484 154/51/36 990000	BRONZE BUFFALO 9/35/98/30 1255 173/132/31 AD841F	OLMSTED ELM 56/2/78/5 7489 116/170/80 74AA50	NIAGARA WHIRLPOOL 96/9/32/29 7474 0/118/129 007681	HARRIMAN BLUE 100/30/19/76 3035 0/62/81 003E51	PUTNAM GRAY 30/22/17/57 Cool Gray 9 117/120/123 666666

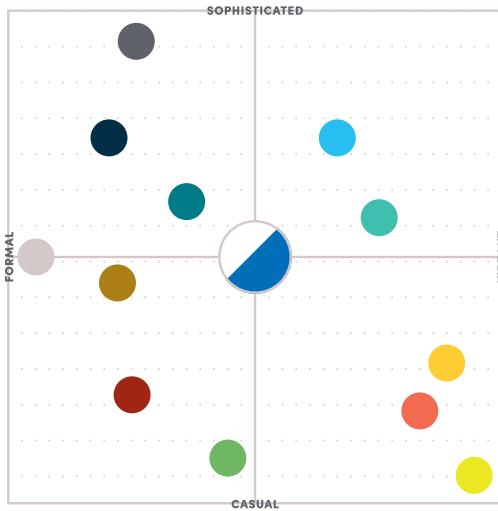
* Color formulas listed in order: CMYK, Pantone, RGB, HEX. For color usage on the web, please consult www.buffalo.edu/brand/creative/color/color-palette.

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.

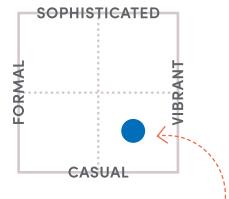
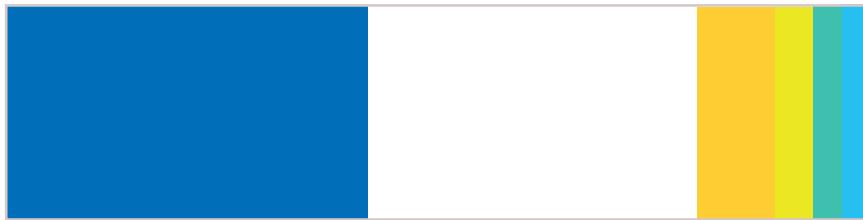
MOOD CHART



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.



Notice where the mood marker is for this sample color palette, between vibrant and casual.

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

HERE IS HOW WE SHOW THE WAY



To obtain the brand typefaces, contact your UB Senior Communicator. For a list of senior communicators, go to buffalo.edu/brand/senior-communicators.

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
abcdefghijklmnopqrstuvwxyz !@#\$%&*(){}''

Available in UltraLight, ExtraLight, Light, Regular, Medium, Semi Bold, Bold and Black weights.

More Pro

Buffalo ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz !@#\$%&*0?{}''

Light, Book, Medium, Bold and Black weights.

Freeland

Buffalo ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyz !@#\$%&*(){}''

Regular weight only.
(Freeland should only be used in upper- and lower-case, never in all caps.)

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.

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

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.

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

-10 tracking

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

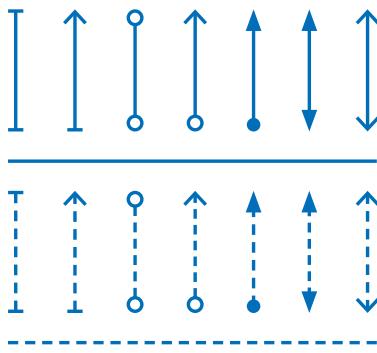
HERE IS HOW WE SHOW THE WAY



Graphic Elements

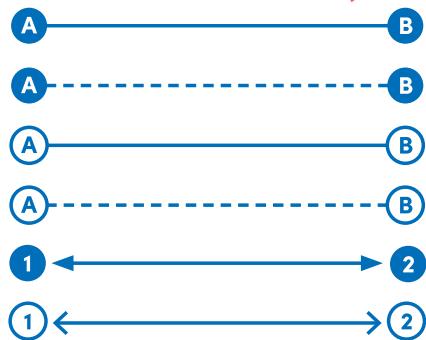
These graphic tools can be used to reinforce hierarchy, guide the viewer and add emphasis. They help to create a unique look and make us distinct from our peers. When they're used consistently, these elements create continuity within our family of materials, across a variety of media.

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.

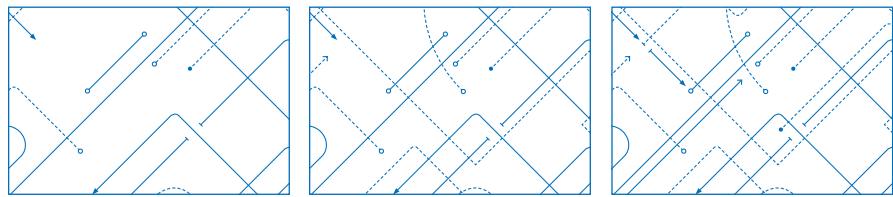
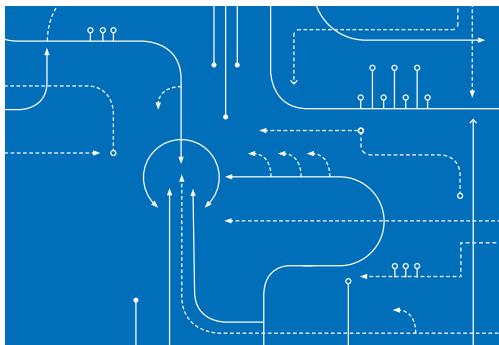
Lines and bullets can be used to convey process and place, helping reinforce the concept of "Here is how."



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

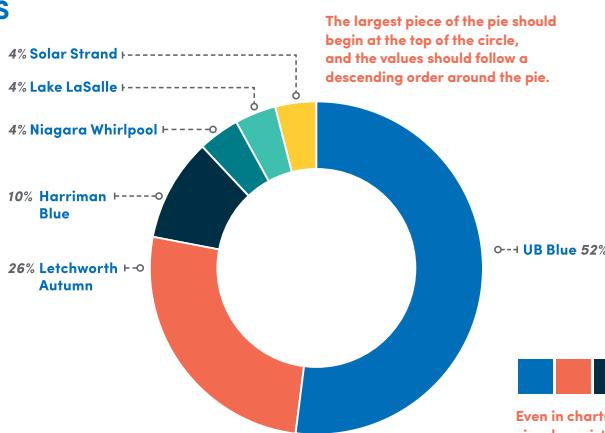
Any of the UB brand colors can be used to make patterns. However, the background behind the linework must appear in either UB Blue, Hayes Hall White, Baird Point or Putnam Gray.



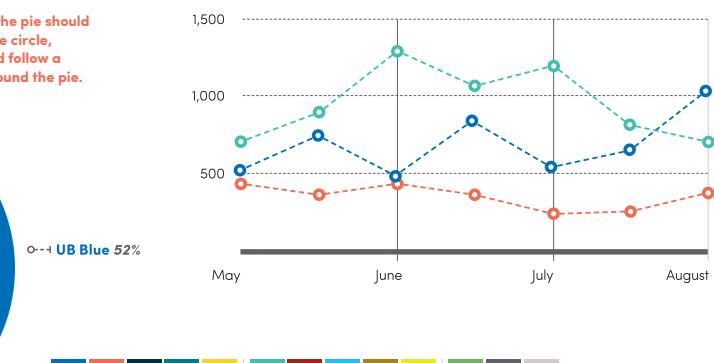
By collecting all of our graphic elements together, we have created a set of patterns that can be used in a variety of ways. They work best as textural images in instances such as divider pages, backgrounds or interior covers. Patterns can also be cropped to fit a specific area of a design. You are not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



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.

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