



University  
*of* Idaho

THE BRAND BOOK



HD

ALSO

# BRANDING

## our leading university.

As a land-grant institution of higher education that is of the people, for the people, by the people, the University of Idaho (U of I) has a unique role in the success of our state and all its citizens. We prepare students to excel in Idaho's economy and the global economy. We transform our understanding of our world with the most robust research in the state. We support our communities with nine research and Extension centers, plus Extension offices in 42 counties.

Our faculty, staff and students come to Moscow from all over the world to make discoveries, reinvent business, nurture healthier and more productive ecosystems, create art, write novels and challenge the status quo. As **the** University of Idaho, it's in our DNA to be an aspirational beacon for all Idahoans who want to be their best.

The following pages of this brand guide share more about who we are, who we serve and how we use marketing to project the best of ourselves and our great university to the world.



# The **IMPORTANCE** of the U of I brand.

The landscape of higher education is changing. Where many students used to consider just a few colleges, they now have access to more information — and more choices — than ever before. Online colleges have sprung up to serve students who want to study from home. Urban colleges now offer students an affordable brick-and-mortar academic experience while they work. And our peer research universities are pivoting to gain awareness and attract students in an ever-crowded marketplace.

Given this, it's more important than ever to ensure that every time we communicate with our audience — our customers — we do so in a consistent and focused manner. The brand identity elements expressed in this brand guide are the foundation for all U of I marketing and communications. Adhering to these guidelines will ensure we're all operating from the same playbook to disseminate the U of I brand as efficiently and consistently as possible.





## A few **THOUGHTS** about our brand voice.

The words we use to speak to our audience define who we are as much as our actions. A focused and unified personality across all customer contact points is critical to ensuring our brand's success and a vibrant position within a dynamic world. Every word, every paragraph we use clearly supports our brand's essence and key selling points. Our brand voice is not artificial or riddled with sales speak. It's genuine, fun and approachable. It's intelligent, open and self-assured, and it promises credible offerings, benefits and personality. We don't oversell because we are confident that our offerings are worthwhile and exciting in themselves.

As the land-grant university of Idaho, it's in our DNA to be explorers. Therefore, we're...

**innovative**, not trendy.

**curious**, not lost.

**inclusive**, not followers.

**open**, not aimless.

**agile**, not disconnected.

**confident**, not aloof.

**playful**, not irreverent.

**intelligent**, not arcane.

**authentic**, not staid.

**leaders**, not dismissive.









# OUR VISION

To expand the institution's intellectual and economic impact and make higher education relevant and accessible to qualified students of all backgrounds.

Our Brand Position:

***WE ARE IDAHO'S PREMIER  
RESEARCH UNIVERSITY.***



# OUR UVPs

## How do we communicate our brand position to the public?

We have specific qualities that make us unique among our peers, ranging from our leading thinkers in the liberal arts to our scientific research to our historic ivy-clad campus. We call these qualities our “unique value propositions,” or UVPs. Consistently using our UVPs in all marketing ensures we stay true to our brand position and convey the best of who we are as a university.



### Academic Excellence

Top professors who have world-renowned expertise in key fields

16:1 student-to-faculty ratio

More guidance counselors rank us as the best college in Idaho

High third-party rankings: U.S. News & World Report, the Princeton Review, Forbes, et al.



### Value

The affordability of a major state institution

\$30 million in scholarships and waivers offered annually — more than any other Idaho public institution

Highest early- and mid-career pay among Idaho's four-year public universities

The state's highest four-year public university graduation rate



## Research

\$113+ million in research expenditures

Breadth of student opportunities and hands-on learning in everything from creative arts to hard sciences

Two-thirds of undergraduates participate in research projects



## Social

18- to 22-year-olds living in a tight community, sharing experiences and building camaraderie

Hundreds of clubs and activities

NCAA Division I-sponsored sports

Built-in network for life with alumni in locations around the world



## Statewide Focus

A mission to help the state move forward

Extension offices in 42 out of 44 counties

Three educational centers and 9 research centers

Research and knowledge shared with all Idahoans

A key economic driver

A center for innovation and community engagement



## Town

Safe, walkable, student-oriented

Beautiful location

Moscow experiences four distinct seasons

Far enough from home for personal growth, but close enough to home for support for regional students

Moscow is one of "America's Smartest Cities," according to Lumosity

Ranked one of the Best College Towns in America by *College Rank*



## Campus

The university's library was named the most beautiful in Idaho

The university's Rec Center has been ranked among the best in the nation by *Campus Rec* magazine

Walkable

Historic

Beautiful

\*Proof points are subject to change. Always check the brand website for up-to-date information. [uidaho.edu/brand-uvps](http://uidaho.edu/brand-uvps)

# Whom do we serve?

# STUDENTS

## **They migrate through several decision and life phases:**

High school juniors: emerging college decision-makers.

High school seniors: near-term college decision-makers.

Transfer students: typically freshmen and sophomores considering another college.

Current students: those who are already on campus.

Graduate students.

Nontraditional students: those who have other life responsibilities, like work or family.

## **What do they look for?**

Excellent programmatic quality

Affordability/value (tuition, housing, scholarships)

Academic reputation

Vibrant social life and outdoor recreation

Access to top-tier faculty

Vibrant athletic community







Whom do we serve?

# PARENTS AND FAMILIES

**They guide their children's decisions and growth trajectories.**

Parents of high school students: helping them choose the right college.

Parents of college students: helping them get the most of their college experience.

**What do they look for?**

Affordability/value (tuition, housing, scholarships)

Academic reputation

Proximity to home: close enough, but far enough away

Programmatic quality

Variety of degree programs

Career opportunities

Safety



Whom do we serve?

# ALUMNI

**They have deep pride in their university and want it to thrive and be highly regarded within their communities.**

## **What do they look for?**

Connections: stay involved with U of I and relive the great times they had here

Reputation: excellent institutional standing within their community

Pride: want U of I to succeed in its mission, academic standing and athletics

Momentum: want to know the university is moving forward





Whom do we serve?

# EDUCATORS AND INFLUENCERS

**They are trusted voices that guide students toward a college experience that matches and nurtures their academic aptitude and social ethos.**

**What do they look for?**

Affordability/value (tuition, housing and scholarships)

Academic reputation

Proximity to home: close enough, but far enough away

Variety of degree programs

Career opportunities

Access to research/hands-on opportunities



Whom do we serve?

# THE PEOPLE OF IDAHO

**They have a desire for knowledge.**

Business people.

Ranchers and farmers.

Scientists.

Engineers and architects.

City, county and state employees.

General public.

Youth.

Tribal people.

**What do they look for?**

Access to the best practices in business, agriculture and design

Research findings and data

Guidance and leadership

Support

Engagement in specific programs (4-H, et al.)

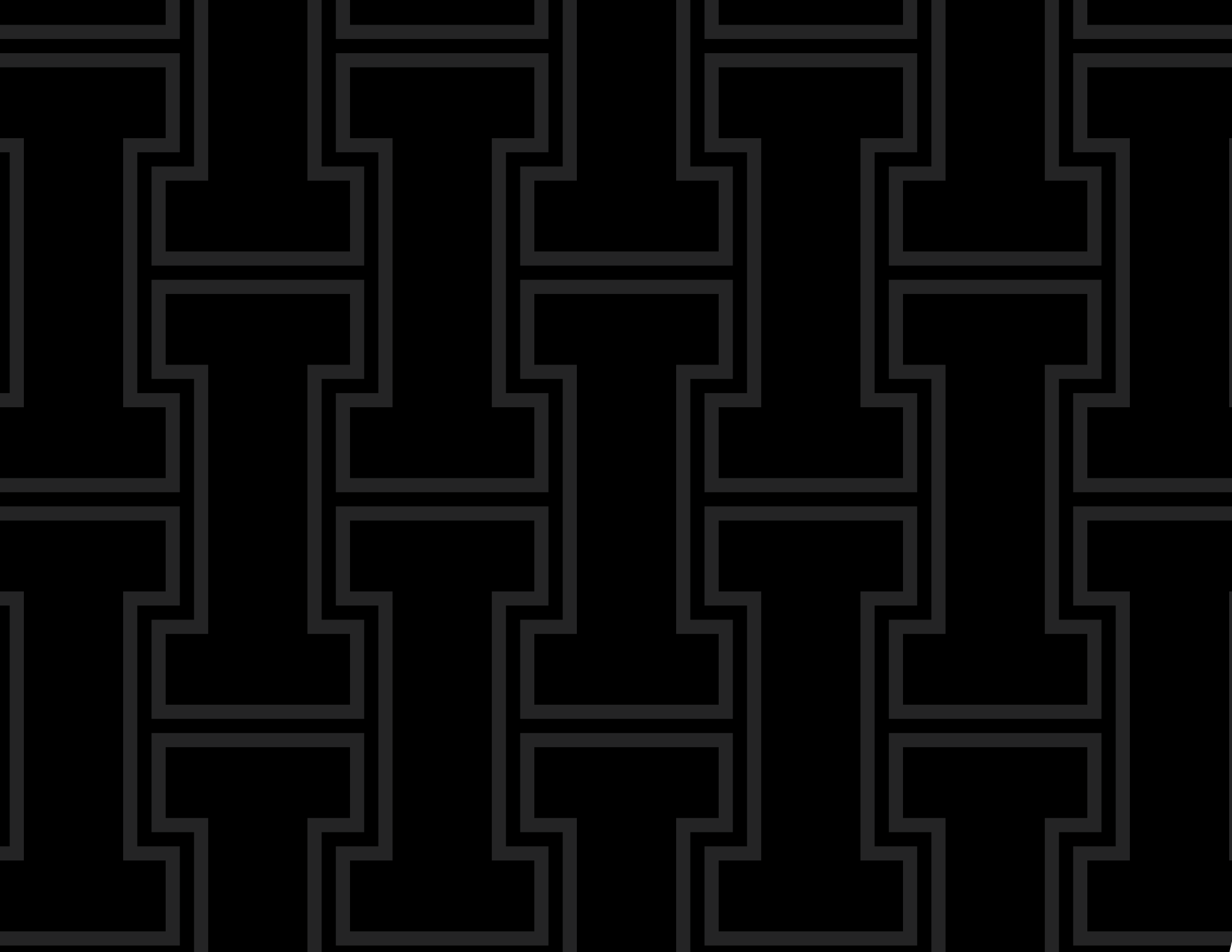












# STYLE GUIDE



# COLOR IDENT ITY

## PRIMARY COLORS

Color is a critical institutional identifier. Pride Gold, Silver, Black and White are the primary colors for the University of Idaho.

## METALLIC GOLD

Metallic Gold can only be used when printing with Pantone 871 on a coated paper. CMYK, RGB and Hex conversions are not permitted for Metallic Gold.

### PRIDE GOLD

PMS 3514  
CMYK 0-27-100-0  
RGB 241-179-0  
#F1B300

### SILVER

PMS METALLIC 877  
CMYK 0-0-0-50  
RGB 128-128-128  
#808080

### METALLIC GOLD

PMS METALLIC 871

*Do not convert to CMYK, RGB or HEX*





**WHITE**

CMYK 0-0-0-0

RGB 255-255-255

#FFFFFF

**BLACK**

CMYK 20-20-20-100

RGB 25-25-25

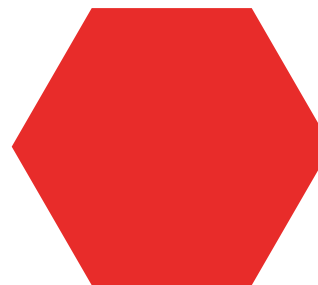
#191919

## ACCENT COLORS

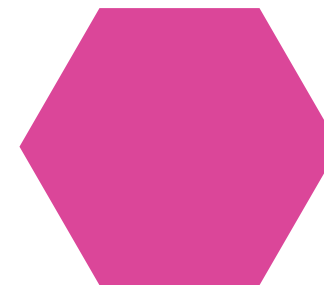
An accent color palette has been developed to add depth and flexibility to the university's primary color palette. It should complement the university colors, but never be applied as the primary color in a piece or campaign.

## USAGE

It is important to maintain a sense of hierarchy, balance and harmony when using the University of Idaho color palette. It's recommended that accent colors are used **in no more than 25 percent** of any complete design, and Pride Gold always be present in marketing materials.



**GARNET**  
PMS 1795  
CMYK 0-96-93-2  
RGB 210-38-48  
#D22630



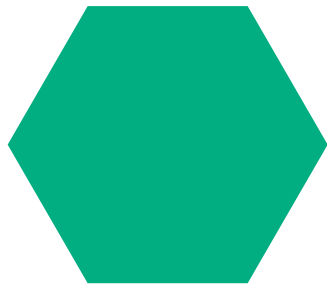
**WILD ROSE**  
PMS RHODAMINE RED  
CMYK 9-87-0-0  
RGB 225-0-152  
#E10098



**CLEARWATER / 50% TINT**  
PMS 3125 / 50%  
CMYK 84-0-18-0 / 42-0-9-0  
RGB 0-174-199 / 115-208-225  
#00AEC7 / #8BD5E5

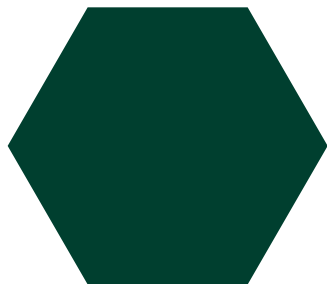


**PAYETTE BLUE**  
PMS 3035  
CMYK 100-30-19-76  
RGB 0-62-81  
#003E51



**PALOUSE GREEN**

PMS 3405  
CMYK 88-0-68-0  
RGB 0-175-102  
#00AF66

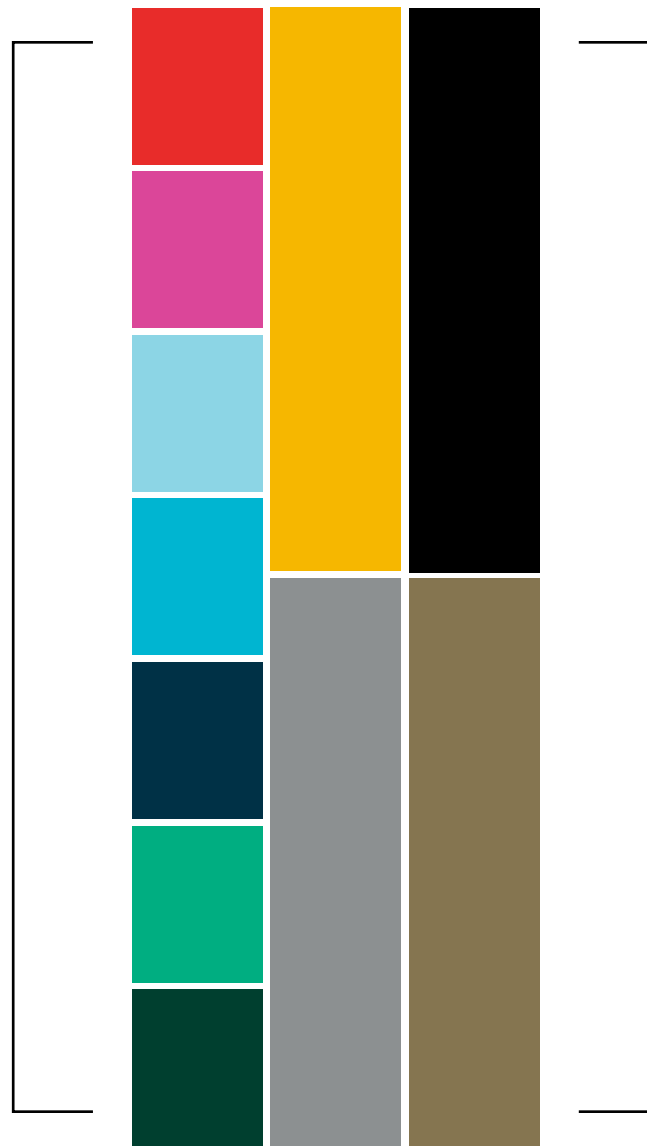


**PONDEROSA PINE**

PMS 3305  
CMYK 92-25-70-68  
RGB 0-78-66  
#004E42

**25%**

ACCENT COLORS



**75%**

PRIMARY COLORS

**LOGO**

## LOGO

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The University of Idaho logo is one of our institution's most recognized brand elements.

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The logo of the University of Idaho comprises a wordmark and symbol. The development or use of alternate logos is not permitted.

"I" Symbol



Wordmark

University  
*of* Idaho

## LOGO COLORS

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The University of Idaho primary logo colors are Pride Gold and Black. The primary Pride Gold color is PMS 3514 C. When metallic spot color printing is an available option, PMS 871 C (Metallic Gold) may be used.

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Pride Gold  
PMS 3514 C  
CMYK 0-27-100-0  
RGB 241-179-0



Metallic Gold  
PMS 871 C  
*print with gloss aqueous coating  
when possible*



Black  
CMYK 20-20-20-100  
RGB 25-25-25  
#191919





University  
*of Idaho*

Pride Gold and Black



University  
*of Idaho*

Metallic Gold and Black



University  
*of Idaho*

One-color Black



University  
*of Idaho*

Two-color Pride Gold and  
White reverse



University  
*of Idaho*

Two-color Metallic Gold  
reverse



University  
*of Idaho*

One-color White reverse



**University  
of Idaho**



**University of Idaho**

## **LOGO STRUCTURE**

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Our logo is the face of the university and must be represented consistently.

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There are two main versions of the logo's usage. The primary stacked version and an alternate horizontal version.





## CLEAR SPACE

Always separate the logo from other accompanying text and graphic elements by a minimum specified distance of clear space. The distance of clear space is defined by the height of the lowercase “v” letter in the wordmark.



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## COMPACT WORDMARK

If the height of the logo’s container encroaches the “v” space, a compact horizontal primary logo may be used. This is a limited-use option — please contact Creative Services for assistance.

Compact  
Wordmark



## LOGO USAGE

Altering the logo can cause misunderstanding and confusion about the brand. Altering or obscuring the logo in any way is not permitted.



**Do not** move or remove logo elements.



**Do not** show the logo in other colors than specified in this guide.



**Do not** position logo at an angle.



**Do not** distort the logo.



**Do not** alter the "I" symbol.



**Do not** use the wordmark without the "I" symbol.



**Do not** typeset the wordmark.



**Do not** place the logo on a distracting background.



**Do not** place a drop shadow on the logo.



**Do not** encroach on the clear space requirements detailed on the previous page.

## LOGO LOCKUPS

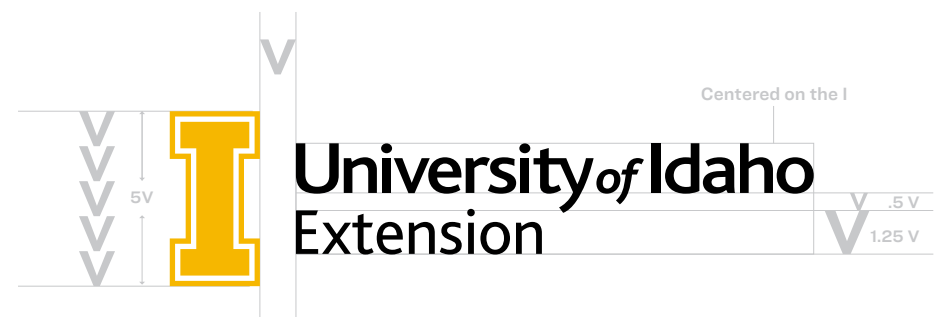
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Logo lockups allow us to include associated entities, like colleges, with the university's primary logo.

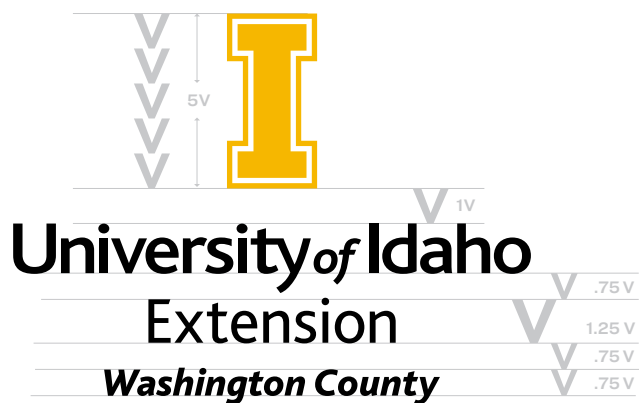
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The University of Idaho primary logo should always accompany the college and/or department wordmark. There are two permissible ways to include these entities: stacked or horizontal, as shown here. To request a logo for your unit, please contact Creative Services.

### Extension Lockup



Extension/County Lockup



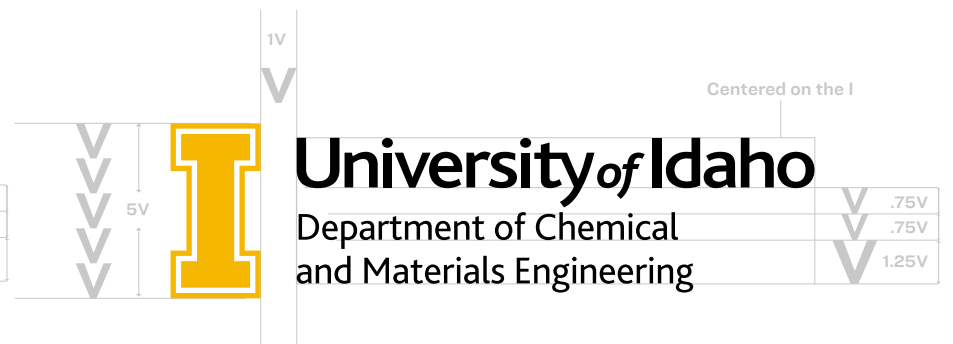
University Center Lockup



College Lockup



Department Lockup

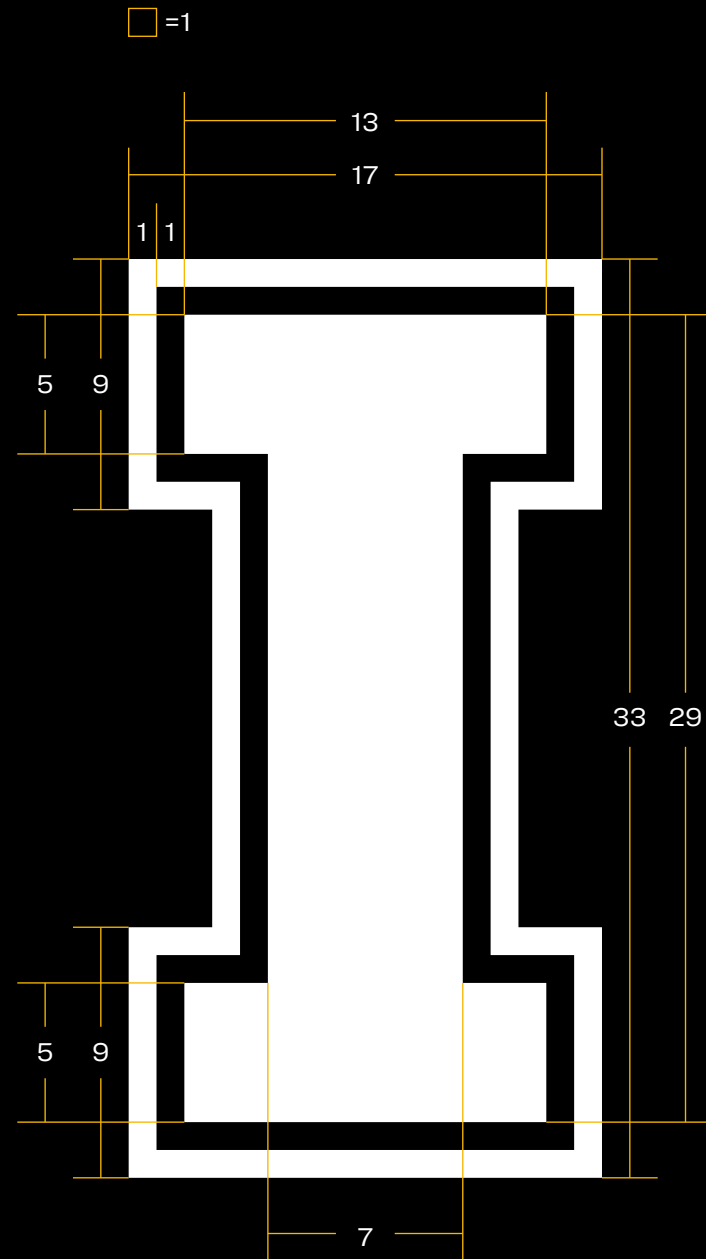




## THE BLOCK “I” GRAPHIC

The Block “I” graphic is carefully constructed for consistency and broad recognition.

The Block “I” graphic in our logo is built to exact specifications and should not be modified or changed in any way. Line weights and dimensions should be reproduced as shown.



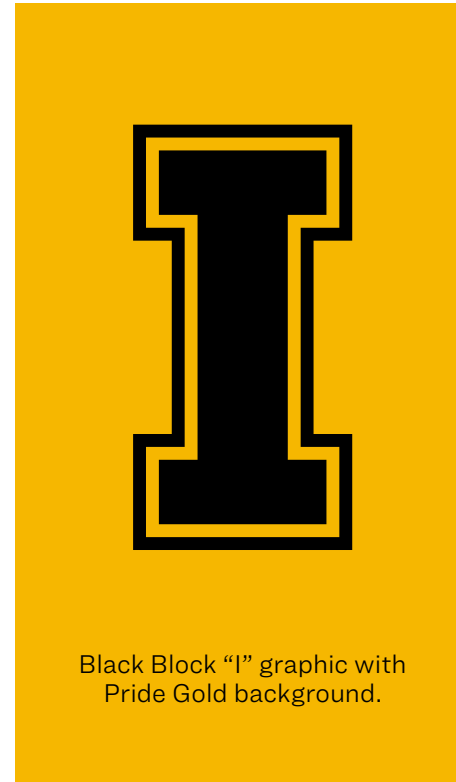
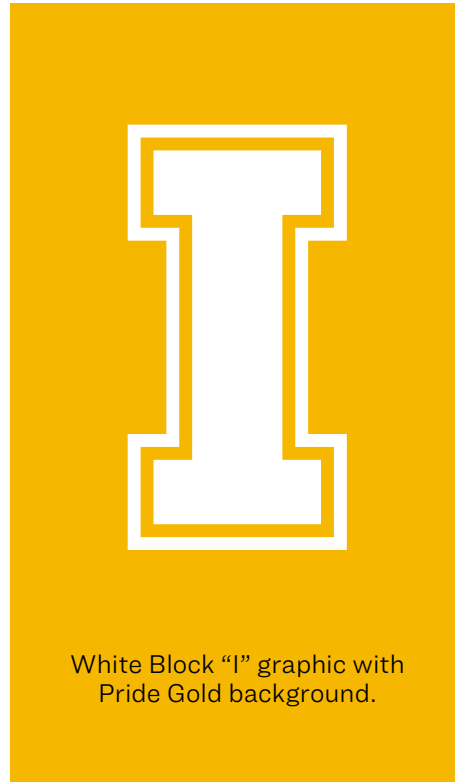
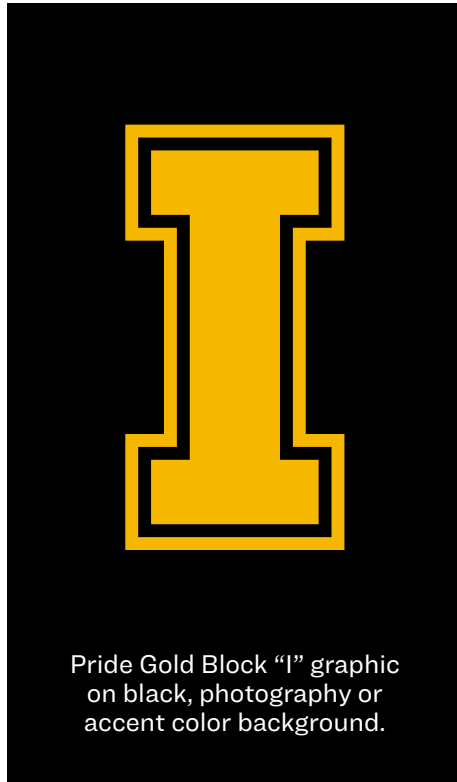


## BLOCK “I” GRAPHIC COLORS

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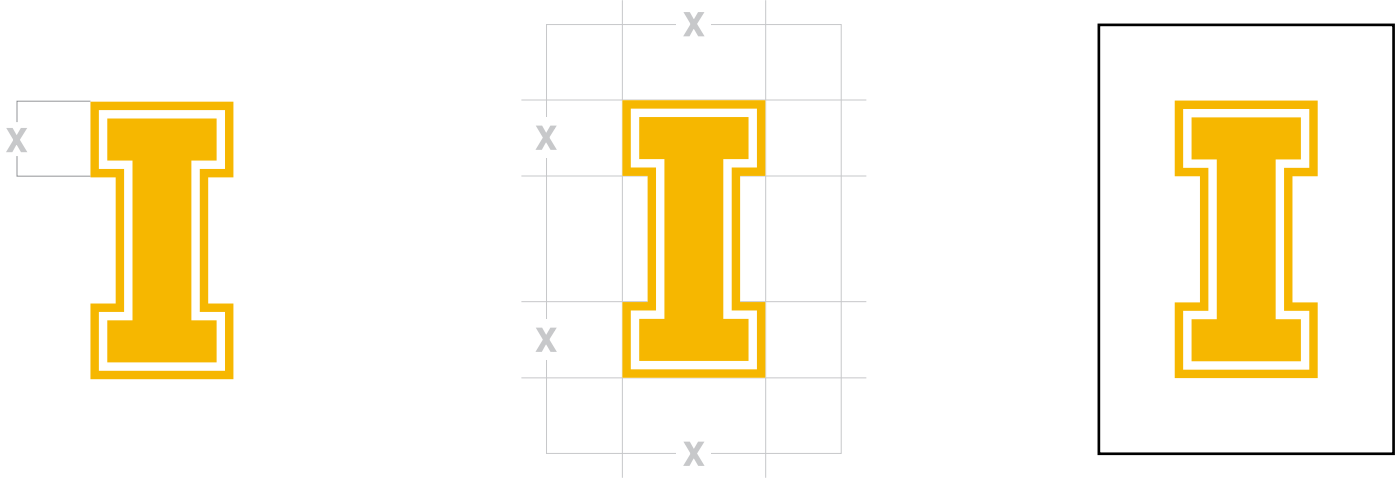
Pride Gold must **always** be used in stand-alone Block “I” graphic configurations.

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# BLOCK “I” GRAPHIC CLEAR SPACE

Always position the Block “I” graphic from other accompanying text and graphic elements by a minimum specified clear space for maximum impact and give it plenty of room to help to ensure visibility and legibility. The clear space rule should be maintained as the Block “I” is proportionately enlarged or reduced in size. The distance of clear space is defined by the height of the outside ascender line [x] of the Block “I” graphic.



## BLOCK “I” GRAPHIC USAGE

The Block “I” graphic can be used without the wordmark; however, please review the following rules.

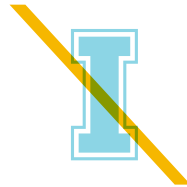
Altering the graphic can cause misunderstanding and confusion about the brand. Altering or obscuring the graphic in any way is not permitted.

The stand-alone Block “I” graphic is available for use by all University of Idaho administrative and academic units; however, in most circumstances the official University of Idaho logo should also be included in communications intended for external audiences.

The Block “I” graphic may be used as a stand-alone graphic on giveaway promotional items such as T-shirts, mugs, stickers and key chains.



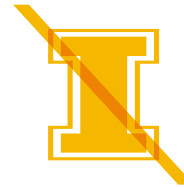
**Do not** move or remove elements of the graphic.



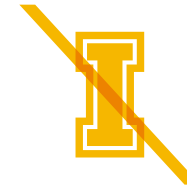
**Do not** show the graphic in other colors than specified in this guide.



**Do not** position the graphic at an angle.



**Do not** distort the graphic.



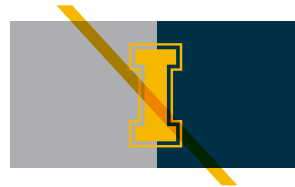
**Do not** recreate the graphic.



**Do not** add elements such as photography inside or on top of the graphic.



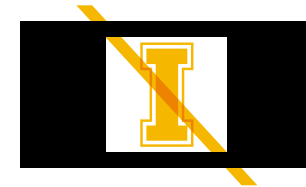
**Do not** use the graphic as a letter in another word.



**Do not** place the graphic on a distracting background.



**Do not** place a drop shadow on the graphic.



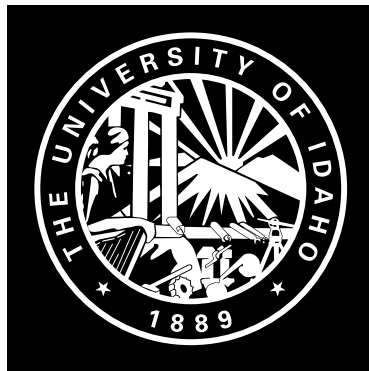
**Do not** encroach on the clear space requirements detailed on page [x].



Metallic Gold Seal



Black and White Seal



Seal for Foil Printing

## UNIVERSITY SEAL

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The university seal is reserved for business, legal and invitational communications, awards and diplomas.

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The use of the university seal is restricted to the Office of the President and the Board of Trustees. It can also be used to brand formal invitations and formal institutional events, such as commencement.

The approved color options for the seal in general usage are Black or Metallic Gold PMS 871. The use of gold foil is also permitted as a print method for the seal.



**TYPOG**

# RAPHY

## PRIMARY TYPEFACE

A primary typeface has been chosen to nurture design cleanliness and consistency across all communications.

## RINGSIDE

Aa Aa

Ringside expresses the university personality in a distinctive manner. It is collegiate, yet current. It may be used in headlines, subheads and body copy applications. It is available in a variety of approved weights and formats.



Ringside Regular

Ringside Narrow

Ringside Wide

Regular Thin

Narrow Thin

Wide Thin

*Regular Thin Italic*

*Narrow Thin Italic*

*Wide Thin Italic*

Regular Book

Narrow Book

Wide Book

*Regular Book Italic*

*Narrow Book Italic*

*Wide Book Italic*

**Regular Bold**

**Narrow Bold**

**Wide Bold**

***Regular Bold Italic***

***Narrow Bold Italic***

***Wide Bold Italic***

**Regular Ultra**

**Narrow Ultra**

**Wide Ultra**

***Regular Ultra Italic***

***Narrow Ultra Italic***

***Wide Ultra Italic***

## **SECONDARY TYPEFACE**

A secondary typeface establishes hierarchy to headlines and body copy. This is particularly important when there is a lot of copy.

## **NOTO SERIF**

Aa Aa

This is the secondary serif font that is used for body copy or accents. Noto Serif can be downloaded from [fonts.google.com](https://fonts.google.com).

Regular

*Italic*

**Bold**

***Bold Italic***

## GOOGLE FONT ALTERNATE

Archivo (all styles) can be used if Ringside is not available. Archivo can be downloaded from [fonts.google.com](https://fonts.google.com).

## MICROSOFT FONT

Franklin Gothic Regular and Bold is used for MS PowerPoint and MS Word documents.

## ARCHIVO

Aa Aa

## FRANKLIN GOTHIC

Aa Aa



# PHOTO GRA PHY



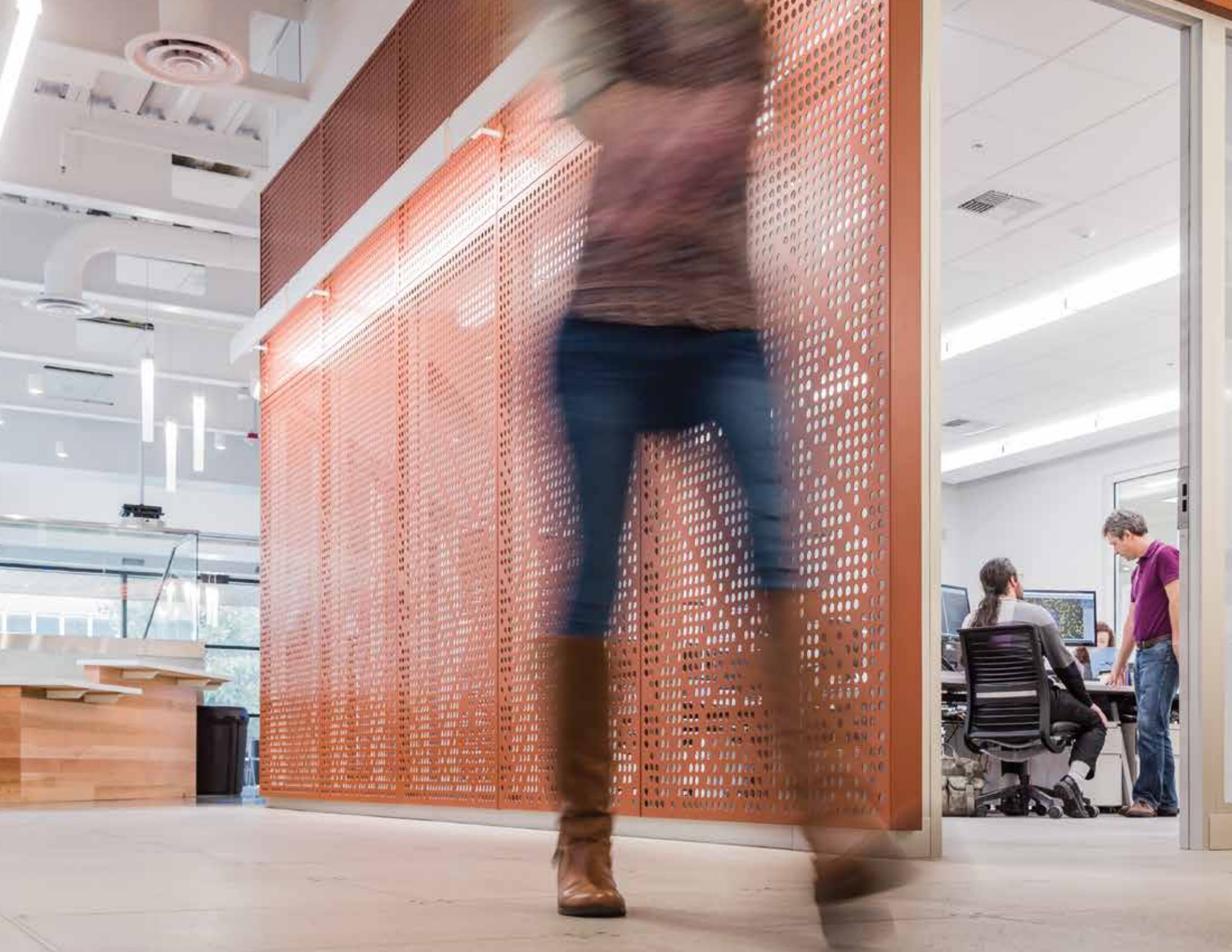




## COMPOSITION

It's important to arrange or place elements in photos in ways that support core concepts and goals of the communication. Good composition has just enough detail to convey the concept and provide neutral space for copy and other elements.









## POINT OF VIEW

How the viewer sees the photograph is important. Subjects should not feel staged, subject matter should be in focus and elements like foreground can be used to add drama and a sense of place.



## SETUPS

It helps to plan ahead to ensure the right photographic elements are in the shot (e.g., location, wardrobe, subject matter). People highlighted in imagery should never appear contrived.





## **MOOD**

The mood of our photography should convey brand-appropriate attributes, like confidence, fun, intelligence and attractiveness. It should not be dark, dreary, overly dramatic or busy.







## **LIGHTING**

Lighting should not feel artificial or contrived. It should be as natural as possible. When artificial lighting is required, it should appear to be natural.











## PORTRAITURE

Portraits work best when they aren't stiff or too confining. Preferably, faculty and staff are photographed in casual postures, i.e., not 3/4 perspectives in suits. Student portraits should appear to be candid rather than staged. Studio portraits should convey the same feeling, with a consistent backdrop and lighting that feels natural.







## COMMUNITY

When photographing two or more subjects, images should convey a sense of community and belonging.



## EVENTS

The busier an event, the more important it is to focus on a person or element within the shot. Otherwise, the photo will get too busy and lack a point of view.





**VIDEO  
GRA  
PHY**

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Storytelling through videography is one of the most captivating forms of communication for our brand. It helps honor our past, celebrate our traditions, define our identity and unleash our imagination.

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The University of Idaho has stories to tell, and through every video, we unveil a little bit more to the world about who we are and the value we bring to the state of Idaho and beyond.

## PRE-PRODUCTION

All video projects should begin with a clear understanding of the communication objectives as well as a thoughtful storytelling approach. Prior to any video production, producers should:

- Define the tone and communication objectives.
- Define the target audience.
- Define the action and/or conversation.
- Determine the channel(s) of distribution.
- Compile a thorough shot list.
- Scout locations with the videographer.
- Make sure all cast and crew are available within the schedule and budget.
- When budget and timeline allow, provide a storyboard for visuals to align with the script.
- Work to develop a clear, concise and producible script or project outline based on budget, timeline and need.







## PRODUCTION

Every video tells a story, and a large part of how the story resonates with the viewer, both emotionally and logically, depends on production techniques. That is why every technical and tactical decision should be motivated by the communication objectives set in pre-production, with a careful consideration of tone and context for the target audience. All video should abide by these guidelines for each component of production.

## **LIGHTING**

Use natural light sources when possible.

Establish a proper white balance to ensure flattering natural skin tones.

When artificial lighting is required, it should not appear contrived.

## **COMPOSITION**

Create visual interest for the viewer.

Consider multiple vantage points at which every shot can be captured.

When possible, use more than one camera with different focal lengths on each scene.

Consider principles of design when framing subjects.





## **CAMERA SUPPORT**

Steady camera movement is recommended for most shots. Camera stabilization devices — such as a gimbal, brushless motor system or tripod — should be used to create smooth and consistent camera movements. This helps the viewer to focus on the content and not the camera.

Camera movement should match storytelling objectives and never be erratic.

Consider other camera mounting options as well as height and proximity for capturing unique angles and environments.

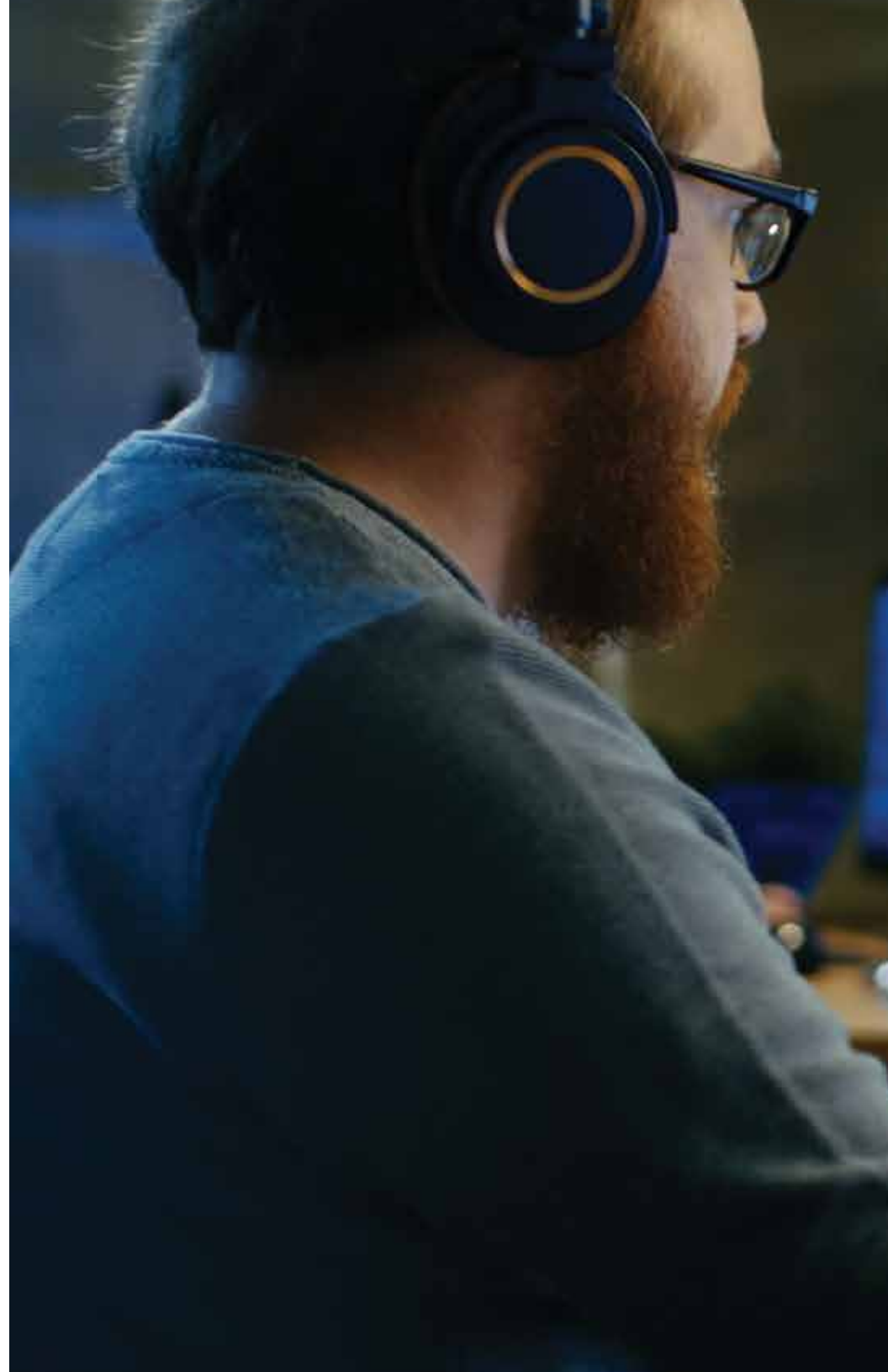
## **AUDIO**

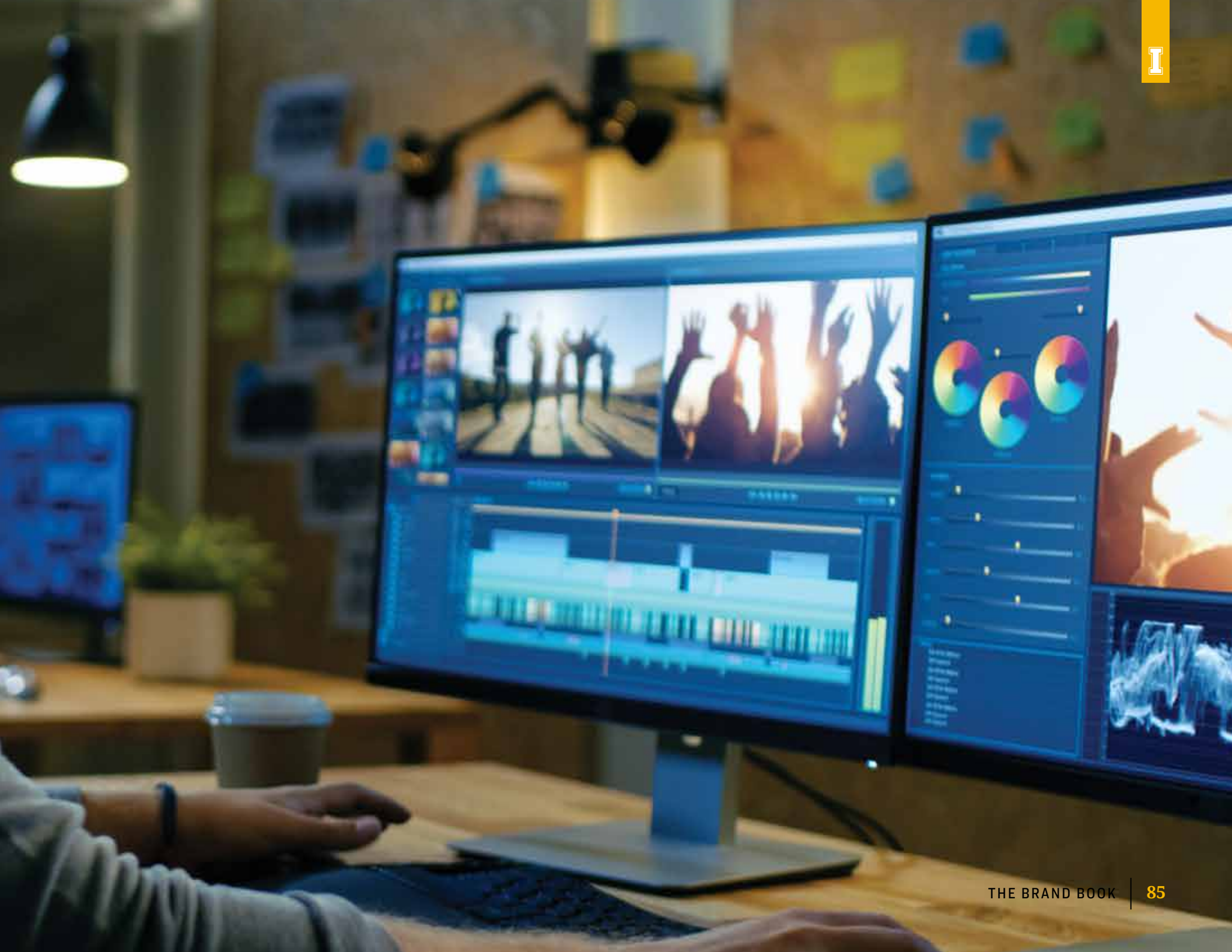
Bad audio is less forgiving than bad video. Always use professional recording equipment and monitor sound closely.

In every environment, consider background, machine and HVAC noise. Position your subject in a location conducive to capturing high-quality and uninterrupted audio.

## **POST-PRODUCTION**

The production process after shooting the video is very important. This is where editing, music, motion graphics and sound design really come into play. So it's important to use the approved typography in this brand guide for all supers, cards and any typography-based motion graphics. We also recommend using clean, simple transitions between scenes, and ensuring sound design is created in a way that enhances the video, but doesn't get in the way of its eloquence.







## **EDITING**

Pacing should match the intended energy and tone.

Use simple and sophisticated transitions that do not distract from the story.

Assure consistent color-grading from scene to scene.

Work to hide all cuts both visibly and audibly with supporting footage, cards, motion graphics and natural sound.

## **SOUND DESIGN**

Always sync audio with visuals.

Speech must be articulate and audible.

Licensed music must be used with legal permission.

Select music that matches tone and communication goals.

Capture high-quality natural sound to mix in whenever possible. Clean, crisp sounds help immerse your audience in the story.

## **CARDS**

Cards should use university-approved wordmarks and logos.

Always use brand fonts and keep text within title-safe zones.

Opening and closing cards should appear briefly on screen, so to not distract from storytelling or disrupt pacing.

Font size should be large enough to be legible, but not overpowering.

## **LOWER THIRDS**

Use a concise attribution that highlights the subject's most significant role or title within the context of the story.

Always use brand fonts and keep text within title-safe zones. Font size should be large enough to be legible, but not overpowering.

Lower-third graphics can be positioned on the left or right side of the frame, depending on the subject's location.

When possible, use a university-approved template. For assistance developing a custom card that meets approved guidelines, contact UCM.

## **MOTION GRAPHICS**

All motion graphics should be appropriately timed with pacing and sound design.

Motion graphics should not use distracting pre-set transitions or filters.

Transitions should have reason and meaning, such as moving the viewer between sections, highlighting key messages or concluding a section.

All video should identify the University of Idaho at the end of each segment using the closing motion graphics created by Creative Services. Please contact the Video Center at 208-885-0569 to request files.





*Example of lower third using approved brand fonts and colors.*



**ANCIIL**  
**GRAPP**

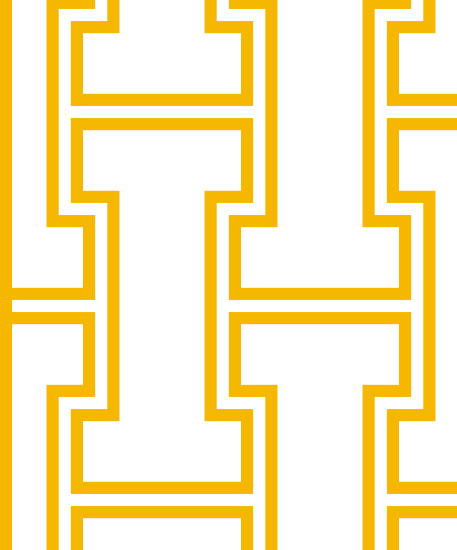


**LLARY**  
**PHICS**

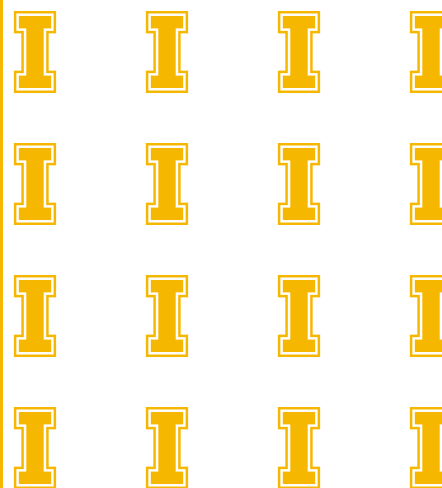
# PATTERNS

The University of Idaho patterns are available to further incorporate our iconic symbols.

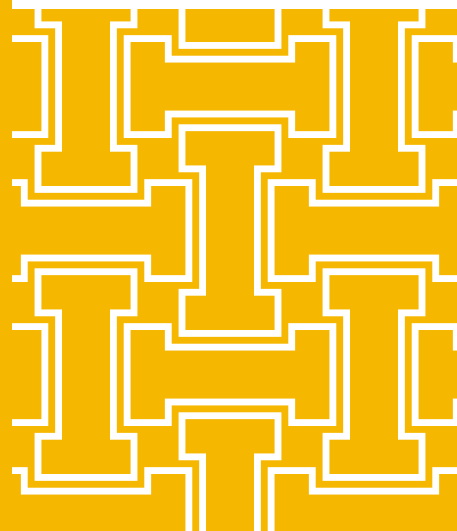
The signature palette is preferred for U of I patterns, but any color from the secondary palette can be used to suit your needs.



**BRICK**



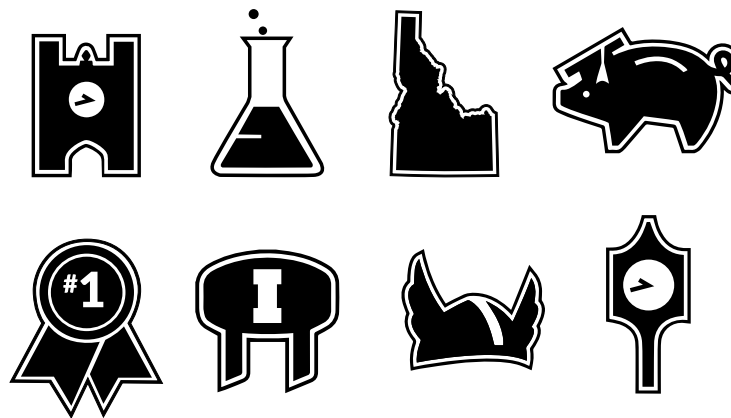
**GRID**



**PINWHEEL**

# ICONS

Iconography is useful for conveying information in a concise, memorable manner, or to adorn design when appropriate.



# “I” PENNANT

The “I” Pennant is a standalone element for use in certain applications (print, presentations, social media and digital ads) where space is limited. It should always be reversed out in the Pride Gold box as shown in the examples. Always place the banner in the upper right corner.



Spacing should be half the height of the “I” at the top, and 1/4 the height around all other sides.

The banner should never take up more than 10 percent of the space.

Please follow photography standards outlined in this guide for all social media posts. Captions or quotes should be created using brand fonts.





## OVERLAYS

When used sparingly, brand color overlays can make layouts feel dynamic. Overlays should be limited to one to two colors, Pride Gold being most prominent. Overlays should not take up more than 30 percent of the layout.



## ANGLES

Angles are created using a rectangle skewed to 11 degrees, always leaning to the right.



## JOE VANDAL

The Joe Vandal mascot represents the confident and resolute spirit of the University of Idaho. As Vandals, we are fiercely competitive and independent thinkers and doers.

Joe Vandal is a secondary spirit mark that may be appropriate for some university communications. It may be utilized in nonathletic instances, but only using approved university artwork. Joe must not be altered or recreated in any form. Joe may be used as a standalone symbol but never as a replacement for the official University of Idaho logo.



Black and White Joe



Pride Gold Joe





