

SEATTLEU.



BRAND GUIDELINES

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BRAND BASICS

—>> SEATTLE UNIVERSITY <<—

WHAT IS THIS?

This is a guideline on how to implement the Seattle University brand. Here the fundamentals of the brand are covered. As the brand evolves and becomes more defined, this guide will be updated.

WHAT IS A BRAND?

Seattle University is a cradle of social innovation. A transformative hub indiscernibly woven into the nation's most progressive city. This is where all walks converge to find a better way forward. We are the boots on the ground and the engines of positive change.

Building a successful brand takes the same focus, pride and will. The new look, feel, and tone contained in these brand standards reflect who and what make up the Seattle University story.

The SU brand is the result of many different factors coming from many facets of this institution that ultimately come together to form an impression of who we are in people's minds. Our brand is much more than the red and black. Our brand is what students, parents, academics, alumni, public servants, corporations, countries and outside observers all think, feel and respond to when they hear the name, "Seattle University."

The greatest successes at SU have been the result of people coming together and standing united to effect great change—just think about the Youth Initiative. We are confident and enthusiastic that, when it comes to building our brand, we can do the same once again.

WHAT ARE BRAND STANDARDS AND WHY ARE THEY IMPORTANT?

Like the university, our brand has a powerful impact on people and communities. By creating a strong brand, we can continue to shape the way people think and feel about SU.

This document is intended for those responsible for creating communication materials for SU, from department newsletters, university websites and fundraising brochures to student recruitment materials and alumni outreach. Using these brand standards will ensure that the look and feel of SU stays consistent when it goes out to meet the wider world. It is vitally important that, as we build our brand, we are disciplined in the way we present SU. Hundreds of people are going to touch this brand, and while we urge them to all use their creativity to bring the university to life in the eyes of our various audiences, it is important to do so within the lines.

Great brands build strong bonds with their audience by being consistent. They are instantly recognizable and immediately stand for something. And they speak a common language, despite the fact that they may be speaking to very different people from very different places. Amid the complexity that is SU, there are very few times we ask our diverse community to be single-minded. This happens to be one of them.

BRAND POSITIONING

—>> SEATTLE UNIVERSITY <<—

The truth about developing a great brand is, in fact, truth. We started with your mission:

Seattle University is dedicated to educating the whole person, to professional formation, and to empowering leaders for a just and humane world.

Then we gave it structure by recognizing the values unique to Seattle University, which we call brand pillars.

PROGRESSIVE ECOSYSTEM

Seattle is an exceptional city—a hub of technology, business, international development, arts, culture and social innovation. SU is embedded into the heart of Seattle. It both feeds off the forward-thinking spirit and contributes to it.

JESUIT ACADEMIC TRADITION

From learning communities to a high teacher-to-student ratio to being challenged on every level of their being, SU offers a strong tradition of academic rigor. The Jesuit tradition of educating and caring for the whole person cultivates holistic transformations.

SUSTAINABLE IMPACT

With an undeniable history of social justice, environmental sustainability and an incomparable dedication public service, SU is a pioneer of social innovation. SU instills a life-long capacity to create a more just and humane world.

The Brand Pillars are what make the voice true. But what does it sound like? What is its personality or tone?

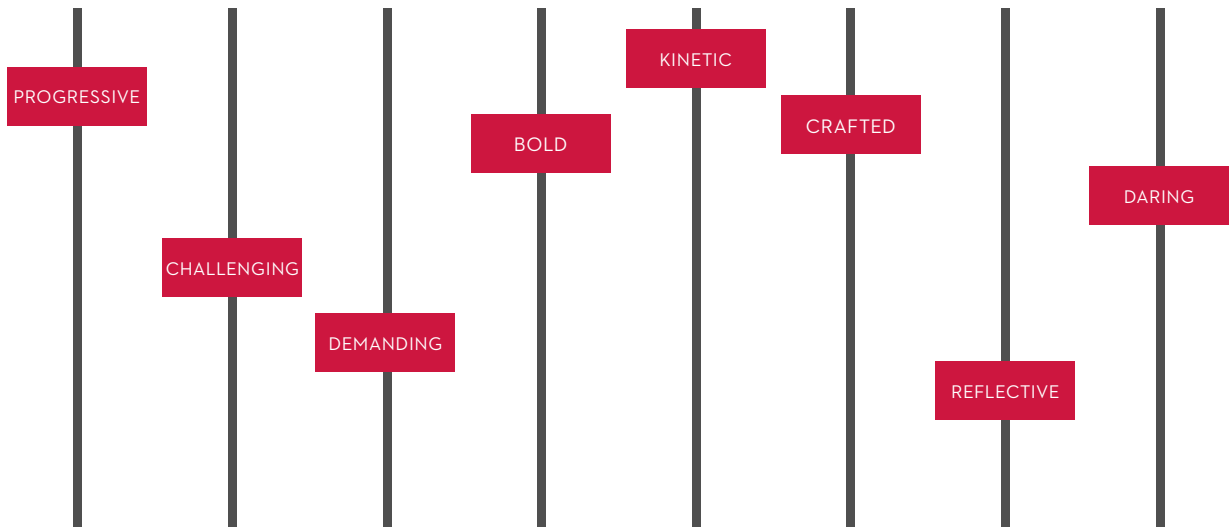
PROGRESSIVE, CRAFTED, CHALLENGING, BOLD, DARING, DEMANDING, KINETIC, REFLECTIVE

Keep in mind that though all of these personality traits should exist in all brand work, the extent to which they are felt should vary by audience. What a donor needs to feel is different than what a 17-year-old prospective student needs to feel. Think about putting these personality/tonal words on an equalizer.

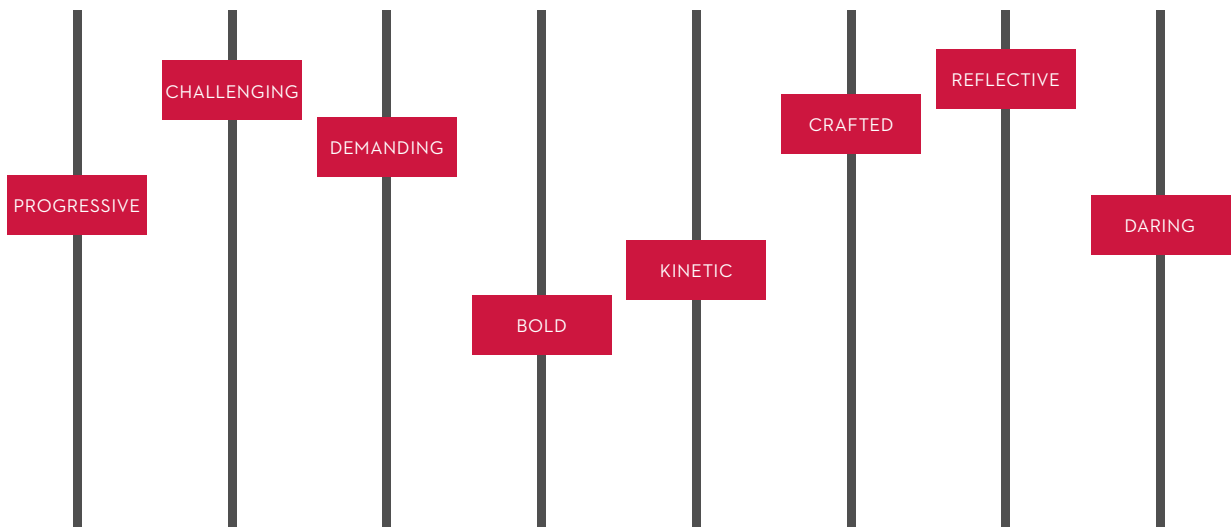
BRAND POSITIONING

—>> SEATTLE UNIVERSITY <<—

SPEAKING TO UNDERGRADUATE STUDENTS



SPEAKING TO GRADUATE STUDENTS



BRAND MARKS

—» SEATTLEU SPIRIT MARK «—

The SeattleU Spirit Mark should be used for any collateral designed to evoke a spirited and youthful emotion. This mark will help advocate the university's progressive, bold and dynamic nature that is to be portrayed to audiences and sectors such as: prospective students, undergraduates, advertising campaigns, school events and athletics. Variations of the logo below may be used when necessary. Examples of its use can be found on page 8.

Primary

SU Red
SU Black

SU Black with 50% Gray

Use only when color
can not be present.

Reverse

White
SU Black

Reverse Alt

White
SU Red

BRAND MARKS

—>>> SPIRIT MARK INCORRECT USE <<<—

Below are the most common ways that the Spirit Mark could be used incorrectly. There are many others so please refrain from using any version of the logo that has not been approved on the previous page. Keep in mind, that the impact of any logo depends on consistent use resulting in a large number of impressions over a period of time.

Reversing school colors.



Using one color or any other color(s) not approved on the previous page.



Incorrect scale, proportions and rotation.



Screening of mark.



Spacing of mark.



BRAND MARKS

—>> SPIRIT MARK APPLICATION <<—

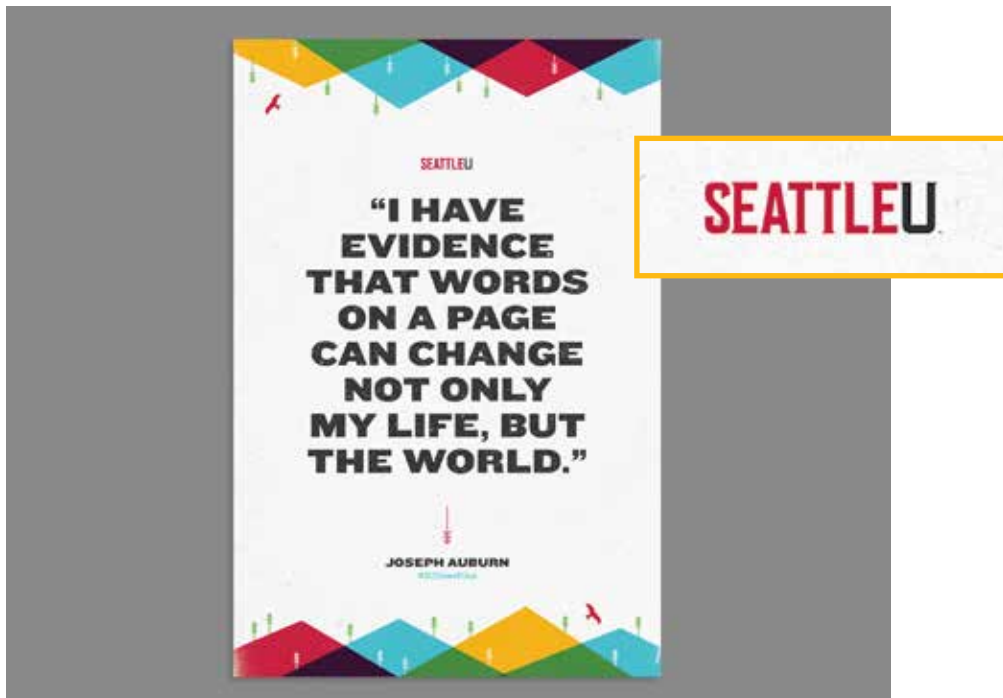
The SeattleU Spirit Mark should be used for any collateral designed to evoke a spirited and youthful emotion. This mark will help advocate the university's progressive, bold and dynamic nature that is to be portrayed to audiences and sectors such as: prospective students, undergraduates, advertising campaigns, school events and athletics.

Example applications are below.

Ad Campaign



Acceptance Posters



BRAND MARKS

—>>> SU INTERLOCK <<<—

The SU Interlock should be used for any collateral with sizing restrictions which are designed to evoke a spirited and youthful emotion. This mark will help advocate the university's progressive, bold and dynamic nature to audiences and sectors such as: prospective students, undergraduates, advertising campaigns, school events and athletics. Variations of the logo below may be used when necessary. Examples of its use can be found on page 11.

Primary

SU Red
SU Black



Reverse

White



One Color

SU Black



Reverse

White
SU Red



BRAND MARKS

—>> SU INTERLOCK INCORRECT USE <<—

Below are the most common ways that the SU Interlock could be used incorrectly. There are many others so please refrain from using any version of the logo that has not been approved on the previous page. Keep in mind, that the impact of any logo depends on consistent use resulting in a large number of impressions over a period of time.

Reversing school colors.



Using one color or any other color(s) not approved on the previous page.



Incorrect scale, proportions and rotation.



Screening of mark.



Spacing of mark.

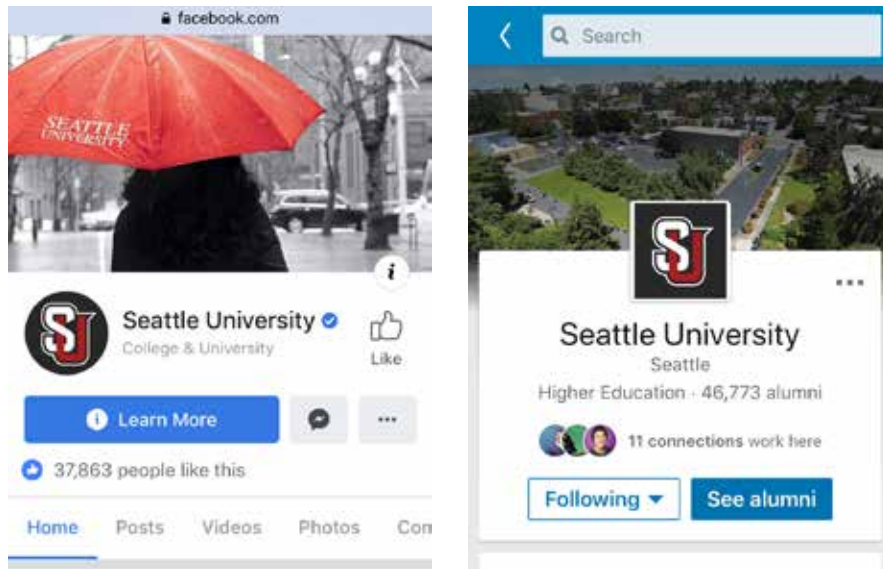


BRAND MARKS

—>>> SU INTERLOCK APPLICATION <<<—

The SU Interlock should be used for any collateral with sizing restrictions which are designed to evoke a spirited and youthful emotion. This mark will help advocate the university's progressive, bold and dynamic nature to audiences and sectors such as: prospective students, undergraduates, advertising campaigns, school events and athletics. Example applications are below.

Social Media



Service Tracker



BRAND MARKS

SEATTLE UNIVERSITY WORDMARK

The Seattle University Logotype should be used for more professional audiences to reflect a refined and mature approach. Some examples include collateral for alumni, donors, graduate students and corporate sponsors. Variations of the logo below may be used when necessary. Examples of its use can be found on page 14.

Primary

SU Black
SU Red

SEATTLE
UNIVERSITY.

SEATTLE
UNIVERSITY.

Primary,
Reverse

White



Vertical

SU Black
SU Red

SEATTLE UNIVERSITY.

SEATTLE UNIVERSITY.

Vertical,
Reverse

White



BRAND MARKS

—>>> WORDMARK INCORRECT USE <<<—

Below are the most common ways that the Logotype could be used incorrectly. There are many others so please refrain from using any version of the logo that has not been approved on the previous page. Keep in mind, that the impact of any logo depends on consistent use resulting in a large number of impressions over a period of time.

Alternating school colors.



Using any other color(s) not approved on the previous page.



Incorrect scale, proportions and rotation.



Screening of mark.



Rearranging key elements.

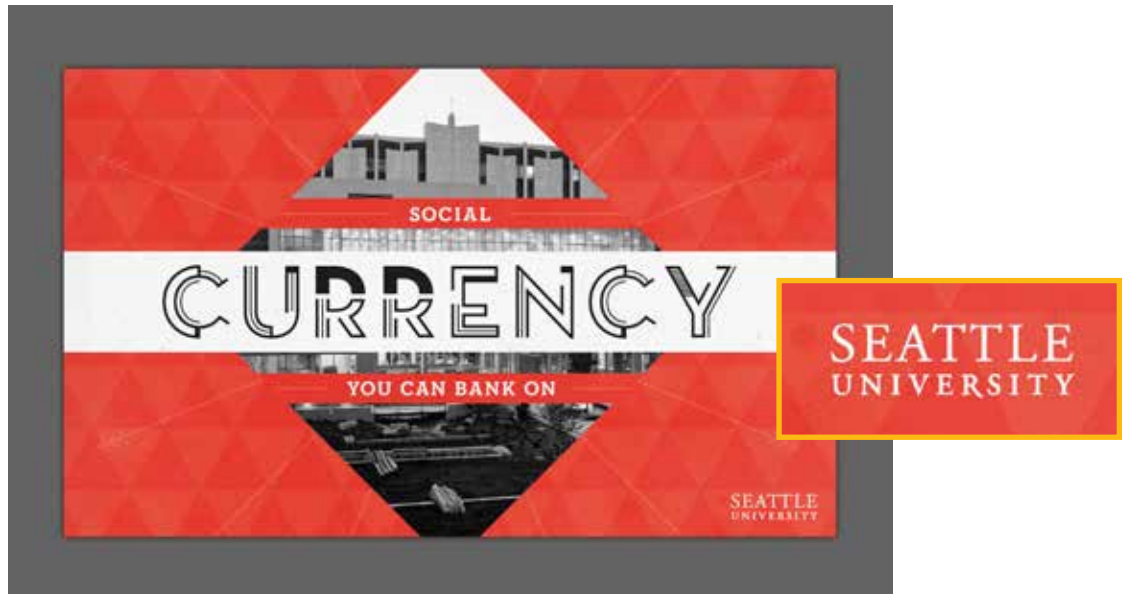


BRAND MARKS

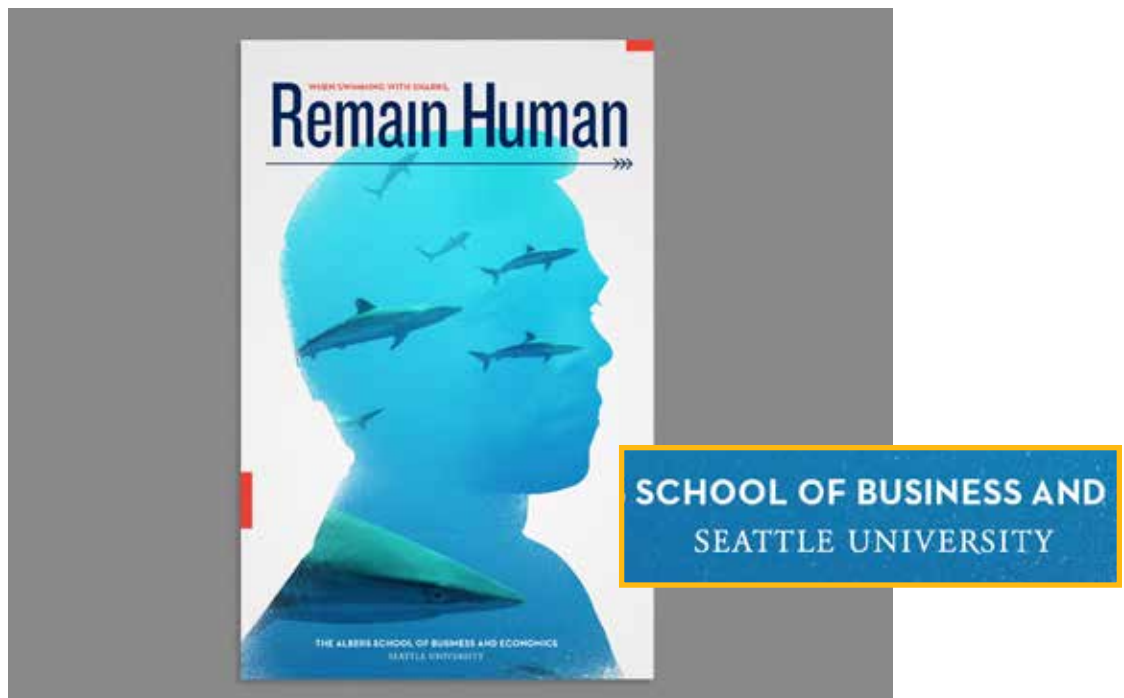
»» WORDMARK APPLICATION ««

The Seattle University Logotype should be used for more professional audiences to reflect a refined and mature approach. Some examples include collateral for alumni, donor graduate students and corporate sponsors. Variations of the logo below may be used when necessary. Example applications are below.

Alumni Mailer



MBA Mailer



BRAND MARKS

SEATTLE UNIVERSITY SEAL

The Seattle University Seal & Signature should only be used in a formal setting and under necessary circumstances. Examples include: collateral and stationery from the offices of the President, Dean(s) and official staff. To promote the progressive nature of Seattle University's updated brand, the Spirit Mark and Logotype should be most prominently used.

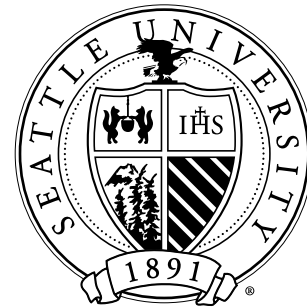
Seal, Full Color

SU Red
SU Black



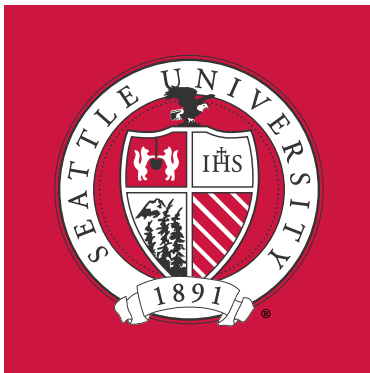
Seal, One Color

SU Black



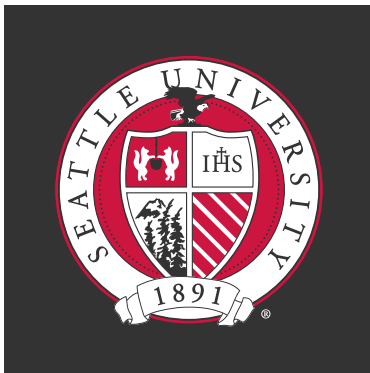
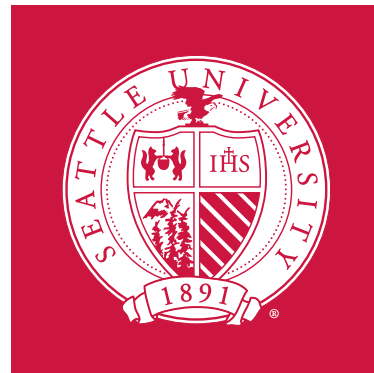
Seal, Full Color Reverse

White
SU Red
SU Black



Seal, One Color Reverse

White



BRAND MARKS

SEATTLE UNIVERSITY SEAL & SIGNATURE

The Seattle University Seal & Signature should only be used in a formal setting and under necessary circumstances. Examples include: collateral and stationery from the offices of the President, Dean(s) and official staff. To promote the progressive nature of Seattle University's updated brand, the Spirit Mark and Logotype should be most prominently used.

Signature, Full Color

SU Red
SU Black



Signature, Full Color Reverse

White
SU Red
SU Black



Signature, One Color

SU Black



Signature, One Color Reverse

White



BRAND MARKS

SEATTLE UNIVERSITY SEAL & SIGNATURE

The Seattle University Seal & Signature should only be used in a formal setting and under necessary circumstances. Examples include: collateral and stationery from the offices of the President, Dean(s) and official staff. To promote the progressive nature of Seattle University's updated brand, the Spirit Mark and Logotype should be most prominently used.

Signature, Full Color
Vertical

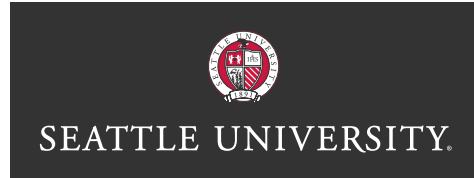
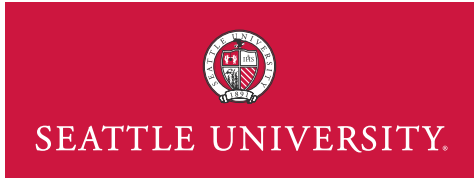
SU Red
SU Black



SEATTLE UNIVERSITY.

Signature,
Full Color
Vertical
Reverse

White
SU Red
SU Black



Signature, One Color
Vertical

SU Black



SEATTLE UNIVERSITY.

Signature,
One Color
Vertical
Reverse

White



BRAND MARKS

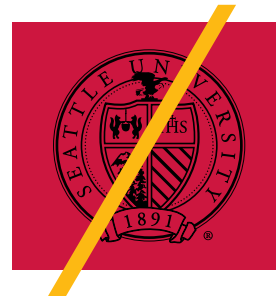
SEAL & SIGNATURE INCORRECT USE

Below are the most common ways that the Seal and Signature could be used incorrectly. There are many others so please refrain from using any version of the logo that has not been approved on the previous page. Keep in mind, that the impact of any logo depends on consistent use resulting in a large number of impressions over a period of time.

Using any other color(s) not approved for Seal.



Using any other reversed format not approved for Seal.



Reversing of Seal in the Signature mark.



Incorrect scale, proportions and rotation.



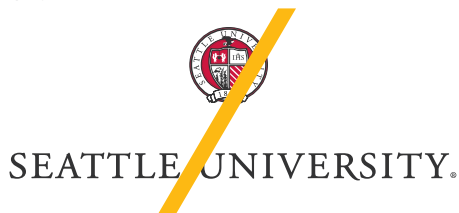
Using another typeface for Signature mark.



Reversing school colors for Signature mark.



Spacing of elements within the Signature mark.




Unapproved stacking of elements in the Vertical Signature





BRAND MARKS

—>>> SEAL APPLICATION <<<—

The Seattle University Official Seal should only be used in a formal setting and under necessary circumstances. Examples include: collateral and stationery from the offices of the President, Dean(s) and official staff. To promote the progressive nature of Seattle University's updated brand, the Spirit Mark and Logotype should be most prominently used.








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BRAND MARKS

—>>> AREA OF ISOLATION <<<—

In order to maintain the visual integrity of each Brand Mark and their approved variations, an area of isolation should surround the mark at all times. This area is equal to the height (x) of the corresponding logo being used. No other graphic elements, such as typography, rules, photography, etc., should infringe upon this space unless approved otherwise.

Spirit Mark



Logotype



Signature



COLOR

PRIMARY COLOR

Our Primary Color is our most significant identifier. It must be present throughout all brand collateral but does not always have to be the dominant color. Utilize the SU Red, even if it's a small amount, to help visually tie back to Seattle University as a brand.



Pantone: SU Red 200C & U HEX: #AA0000
CMYK: 3 • 100 • 70 • 12 RGB: 170 • 0 • 0

SECONDARY COLORS

The Secondary Color palette along with our Primary Color above are the brand's signature palette and will greatly aid as a notable identifier to our brand in terms of color usage.



Pantone: 032C & U HEX: #EF4135
CMYK: 0 • 90 • 86 • 0 RGB: 239 • 65 • 53



Pantone: 349C & U HEX: #124A12
CMYK: 73 • 37 • 70 • 21 RGB: 18 • 74 • 18



Pantone: 3115C & U HEX: #088099
CMYK: 63 • 0 • 18 • 0 RGB: 8 • 128 • 153



Pantone: 130C / 129U HEX: #FDB913
CMYK: 0 • 30 • 100 • 0 RGB: 253 • 185 • 19



Pantone: 369C / 368U HEX: #55B31B
CMYK: 59 • 0 • 100 • 7 RGB: 85 • 179 • 27



Pantone: 2945C & U HEX: #003282
CMYK: 100 • 60 • 10 • 15 RGB: 0 • 50 • 130

TERTIARY COLORS

A Tertiary Color palette has been developed to respect and complement our Primary and Secondary Colors. They should be used in coordination with these palettes but never on their own.



Pantone: Black – Tint 93%
CMYK: 0 • 0 • 0 • 93
HEX: #000000
RGB: 0 • 0 • 0



Pantone: 117C / 110U
CMYK: 12 • 26 • 100 • 5
HEX: #CC9F26
RGB: 204 • 159 • 38



Pantone: 340C & U
CMYK: 96 • 0 • 66 • 0
HEX: #008765
RGB: 0 • 135 • 101



Pantone: 7504C & U
CMYK: 15 • 29 • 44 • 34
HEX: #807060
RGB: 128 • 112 • 100



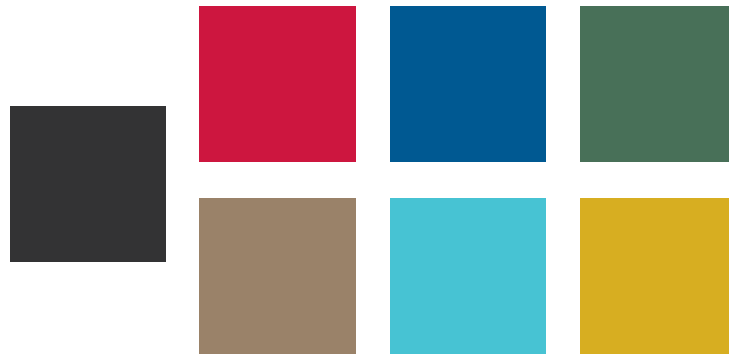
Pantone: 130C / 129 U
CMYK: 0 • 2 • 6 • 0
HEX: #F7F7F7
RGB: 247 • 247 • 247

Note: Hex numbers do not translate automatically from CMYK. The colors have been changed to meet accessibility requirements.

COLOR

—>>> CLASSIC COLORS <<<—

Below you will find examples of how you can use classic color combinations for various audiences.



COLOR

—>> VIBRANT COLORS <<—

Below you will find examples of how you can use vibrant color combinations for various audiences.



COLOR

PRIMARY COLORS

Red from the Primary palette should always be present in your work even if it's not the dominant color. The SU Red should be used for more academic and collegiate material and to add vibrancy and progression to your work. The Primary Color can be used in big washes or little callouts as you can see below. The color will help visually tie back to the university and its progressive atmosphere.



Red overlay to highlight the graphic elements.



Wash of SU Red as backdrop to help promote the school.



Red not used as the dominant color but is present.

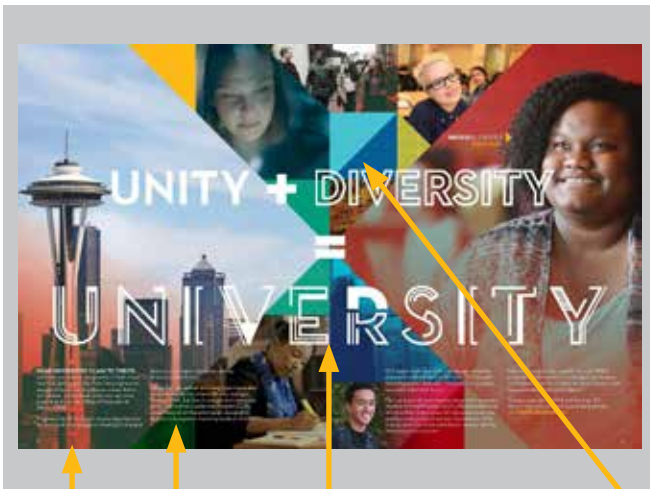


Red used to call attention to the headline.

COLOR

SECONDARY & TERTIARY COLORS

The Secondary palette can take as much as or even more prominence in your work than the Primary palette. Below you can see how they can call attention towards different elements, create pattern and be used as big washes for color overlays. The Tertiary palette should be used sparingly as seen in the “Frame of Reference” spread with SU Black and Yellow Tint. Keep in mind that the Tertiary Colors must never overpower your work.



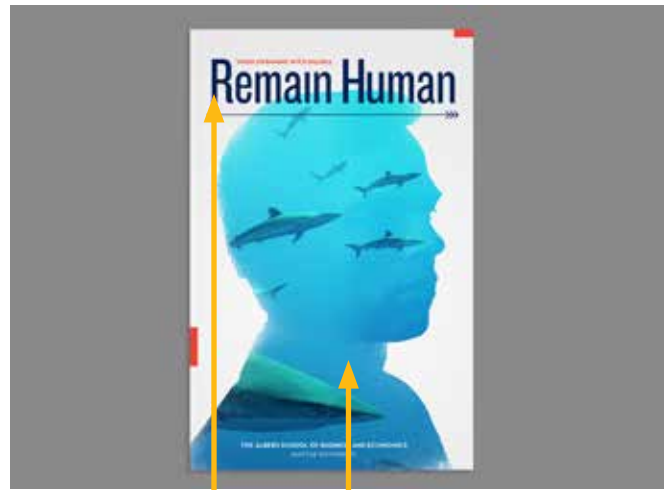
Secondary and tertiary colors are used to add vibrancy throughout this spread.



Secondary Colors used to create pattern and shape, but are respectful of white space for the graduate material.



The tertiary green is used here as the background element to call out the type while secondary yellow color emphasizes information hierarchy.



Secondary palette used to call out type and imagery. Big washes of Secondary Colors can be used but the Primary Colors must be present at all times.

TYPOGRAPHY

—>> PRINT <<—

Seattle University employs three separate brand typefaces and one custom typeface for all printed materials. Using these four typefaces will help to ensure that all of our visual communications are consistent and engaging. By incorporating the different weights and treatments, we can achieve a wide range of effects while maintaining consistency across various communication and identity materials.

Neutraface 2

Text & DISPLAY

Neutraface Slab

Text & DISPLAY

Knockout

FRAME

(Please note: This typeface is currently in development.
Contact SU Marketing Communications for availability.)

TYPOGRAPHY

—>> NEUTRAFACE 2 <<—

Neutraface 2 is a clean and modern sans serif typeface that is ideal for use across all printed material for the university. It incorporates a system with Text and Display options with each containing multiple weights. This allows it to be utilized for multiple purposes across the brand.

Text

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890 1234567890 (All Caps)

Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Demi	<i>Demi Italic</i>
Bold	<i>Bold Italic</i>

Display

All Caps must
be used for
Displayface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ
1234567890

THIN
LIGHT
MEDIUM
BOLD
TITLING

TYPOGRAPHY

—>> NEUTRAFACE SLAB <<—

Neutraface Slab is the equivalent to Neutraface 2 but with slab serifs which help bring a more collegiate and academic feel when used. It also incorporates a system with Text and Display options with various weights that allow it to be utilized for multiple purposes.

Text

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890 1234567890 (All Caps)

Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Demi	<i>Demi Italic</i>
Bold	<i>Bold Italic</i>

Display

All Caps must
be used for
Displayface

ABCDEFGHIJKLMNOPS
TUVWXYZ
1234567890

THIN
LIGHT
MEDIUM
BOLD
TITLING

TYPOGRAPHY

—>> KNOCKOUT <<—

Knockout is a distinct typeface with a long list of weights that help bring diversity and spirit to the brand. As one of SU's main typefaces, its many weights should be used wisely and under careful consideration either alone and when used with Neutraface 2 and Neutrface Slab. The following pages list the most common weights used within the brand.

HTF30 Junior
Welterweight

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF31 Junior
Middleweight

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF32 Junior
Cruiserweight

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF48
Featherweight

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

TYPOGRAPHY

—>> KNOCKOUT <<—

HTF49
Lightweight

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF51
Middleweight

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF52
Cruiserweight

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890

HTF70 Full
Welterweight

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

TYPOGRAPHY

—>> KNOCKOUT <<—

HTF73 Full
Heavyweight

AaBbCcDdEeFfGgHhIiJjKk
LlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz
1234567890

HTF74
FullSumo

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz
1234567890

TYPOGRAPHY

—>>> FRAME <<<—

Frame is a customized typeface that is meant for more experimental purposes to elevate the kinetic nature of the university brand. It is to be used for big, impactful moments, however, it must not be used extensively throughout printed collateral and never as body copy.

For display purposes only



TYPOGRAPHY

—>>> WEB & FREE ALTERNATIVES <<<—

Below are web and free alternatives if the typefaces on the previous pages are not able to be used. All rules still apply to the versions below and proper type rules should always be considered.

Verlag Webfont
from H&FJ
to replace
Neutraface 2

typography.com

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890**

Archer Webfont
from H&FJ
to replace
Neutraface Slab

typography.com

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890**

Knockout Webfont
from H&FJ

typography.com

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890**

FREE

Verdana
to replace
Neutraface 2
and Knockout

Also Use:
Arial (System font)
Calibri (system font)
Gandhi

**AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
1234567890**

FREE

Courier
to replace
Neutraface
Slab

Also Use:
Aleo
Rockwell

**AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
1234567890**

TYPOGRAPHY

—>>> HEADLINES: SINGLE TYPEFACE <<<—

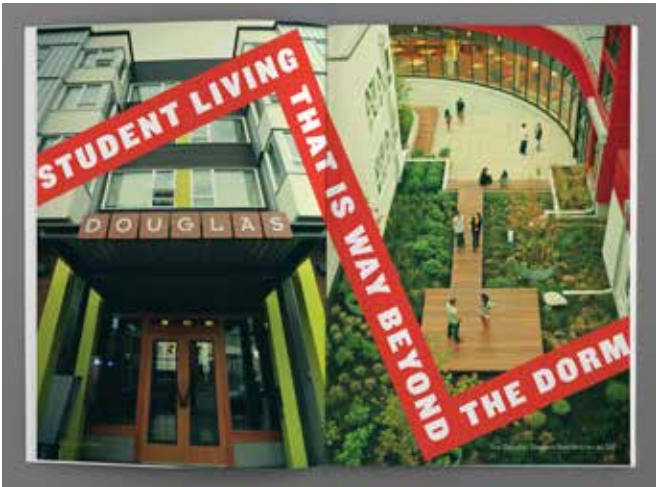
When setting headlines in a single typeface choose between Neutraface 2 Slab or Knockout and should be in All Caps. In regards to your design and audience you can experiment with alternating colors and the way it flows within your work. Always keep your tracking and leading loose to ensure legibility.



Neutraface Slab Text, Bold (White) Book (Green), 85pt size, 78pt leading



Knockout, 46 Flyweight, 198pt and 160pt leading



Knockout, 73 Full Heavyweight, 72pt size



Neutraface Slab Text, Bold, 85pt size, 91pt leading

TYPOGRAPHY

—>>> HEADLINES: MULTIPLE TYPEFACES <<<—

When setting headlines in multiple typefaces choose between Neutraface 2 Slab, Knockout and Frame for the main components. Neutraface can be used but only when calling out understated portions of headlines. Frame should only be used for when your design allows you express a more progressive feel. To reflect the forward-thinking nature and diversity in the brand, experiment with various type layouts but always keep in mind who you are talking to in your work.



Neutraface Slab Text, Bold Italic, 32pt size
Knockout, 51 Middleweight, 200pt (White) and 75pt (Green)



Neutraface Text, Book, 15pt size, 24pt leading
Neutraface Slab Text, Bold, 85pt size, 91pt leading



Knockout, 48 Featherweight, 70pt size
Knockout, 51 Middleweight, 16 pt
Neutraface Slab Text, Bold Italic, 20pt size



Neutraface Text, Bold, 96pt size
Frame, 115pt size

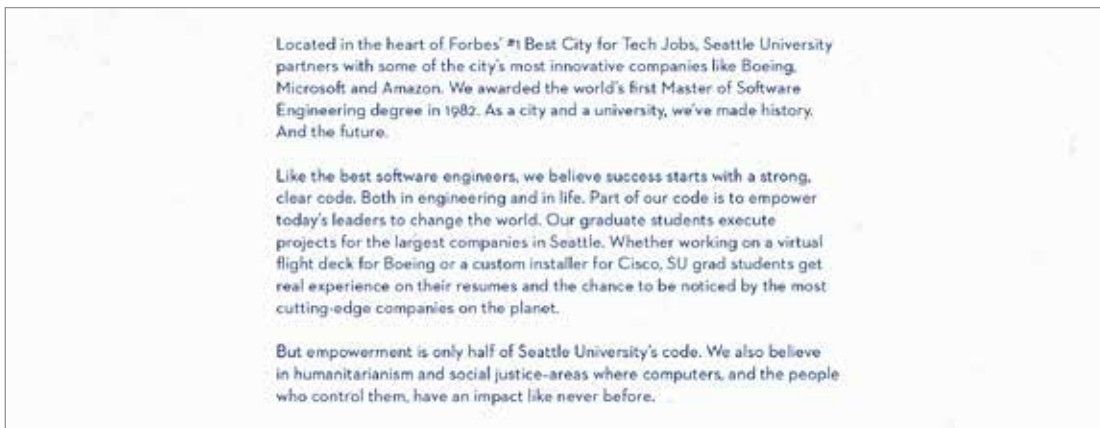
TYPOGRAPHY

—»» BODY COPY ««—

Neutraface 2 is the main typeface to use for body copy. Body copy should always be left justified. It can be placed over photos and color overlays but should always remain clear and readable. Keep the length of each line of copy between 10 and 15 words to keep the reader engaged. Though typesize of copy may vary, it should not be smaller than 8pt.



Neutraface 2 Text, Book (White) Demi (Yellow), 8pt size, 10pt leading



Neutraface 2 Text, Book, 8pt size, 10pt leading



TYPOGRAPHY

»» BODY COPY: CALLOUTS ««

When setting body copy there may be times when you want to highlight specific portions of text to call attention to. There are multiple ways to achieve this through color and/or the weight of the type. Below are some examples.



Neutraface 2 Text, Demi (Yellow), 8pt size, 10pt leading



Neutraface Slab Text, Bold Italic (White), 8pt size, 10pt leading



Neutraface Slab Text, Bold Italic (Blue), 8pt size, 10pt leading

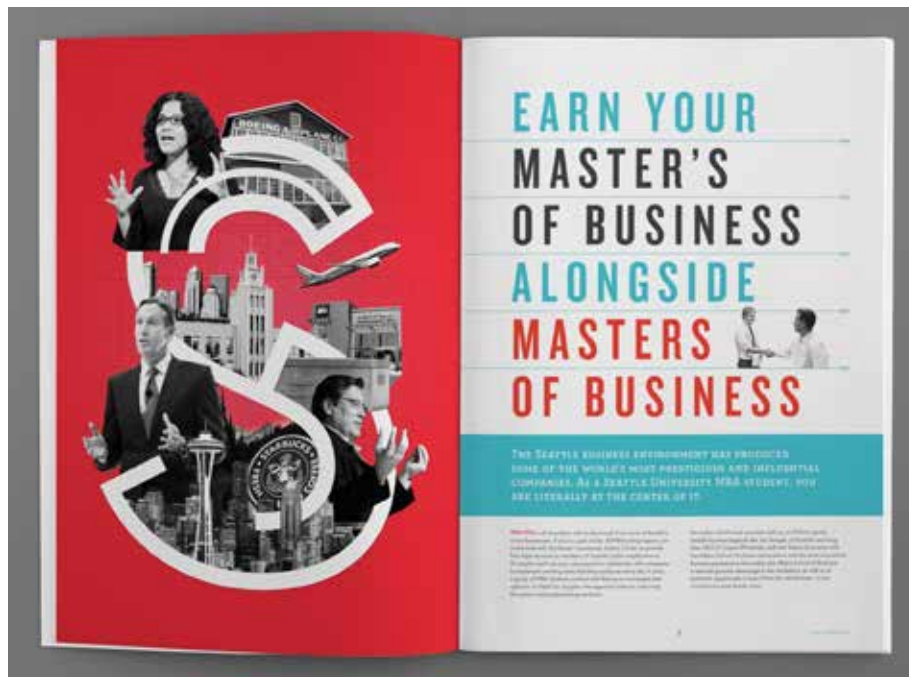
TYPOGRAPHY

—>>> BODY COPY: CALLOUTS <<<—

When using Neutraface Slab to call out portions of text as seen here in the Graduate Viewbook it works best when set in All Caps. This helps to incorporate a more academic and prestigious feel. With this spread you can see how this callout of copy helps to break up the accumulation of text between the headline and body copy.

THE SEATTLE BUSINESS ENVIRONMENT HAS PRODUCED SOME OF THE WORLD'S MOST PRESTIGIOUS AND INFLUENTIAL COMPANIES. AS A SEATTLE UNIVERSITY MBA STUDENT, YOU ARE LITERALLY AT THE CENTER OF IT.

(Neutraface Slab Text, Demi, All Caps, 16pt size, 19pt leading)



PHOTOGRAPHY

—>> CAMPUS AND SEATTLE <<—

When choosing or taking photos of the campus and Seattle keep in mind the dynamic and diverse environment that the university and city exudes. The tone of the brand should always be at the forefront when photography comes into consideration. Look for interesting angles, intriguing moments, rich colors and textures. When shooting indoors keep the subject well lit and always avoid using a heavy flash.



PHOTOGRAPHY

—>> PEOPLE: UNDERGRADUATE <<—

When the main subject is a person or multiple people, there should be a photojournalistic feel to the photo. Think candid moments with natural smiles, real interactions and organic movements. Avoid overly staged photography whenever possible. The style of the photos will flex depending on the audience, however, they should always take on a more youthful, active style and feel aspirational, diverse and open to reflect the brand.



PHOTOGRAPHY

—>> PEOPLE: GRADUATE, STAFF & ALUMNI <<—

When using photography for professional and institutional subject matter, the style should reflect a level of refinement and maturity. The photos should take on a more sophisticated and quasi-staged portraiture approach. They can feel more polished, bold, visionary, possibly even a little heroic, but they should be executed with a level of finesse so they do not appear overly artificial.



PHOTOGRAPHY

—>> CLASSROOM & STUDY <<—

Classroom and study hall photography should be engaging and thoughtful to capture the ambitious learning environment of Seattle University. Keep in mind the attention to detail of what is being taught and the different materials that are being used within a classroom. Look for students and teachers who are interested and focused in their study and find unique angles, interactions and moments that tell a story.



BRAND ELEMENTS

—>>> COLOR OVERLAYS <<<—

The first primary branding element is the use of color overlays. They are used to enhance typography as well as imagery and will help advocate the university's progressive, bold and dynamic nature. These overlays will bring emphasis to the subject matter and to any collateral wanting to evoke a spirited and youthful emotion. Please use the following examples as a guide.

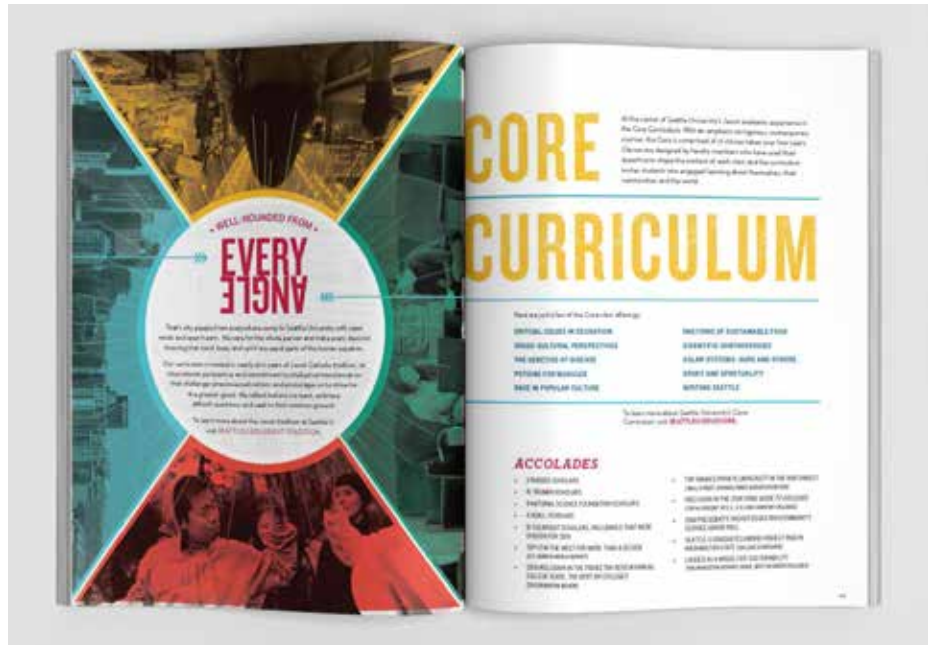
Undergraduate Viewbook

Color overlays are created by changing the Blending Mode of the specific color to Multiply.

You may use color overlays to fill an entire image. Black and white and color photography are both allowed.

Overlays should only be used in a color from the Primary and Secondary palettes. Multiple colors being overlaid can be used on a single page or spread. Keep in mind the hierarchy each color brings to the design.

To further add emphasis to the subject matter and the overall design the overlays may be slightly offset from the image itself as shown within the circle of text on the left.



Undergraduate Viewbook

Color overlays may also be used to fill in portions of an image. They can be used to add direction and bring preference to certain elements within a design as seen here with the overlays calling attention to the typography.



BRAND ELEMENTS

—>>> COLOR OVERLAYS <<<—

Poster

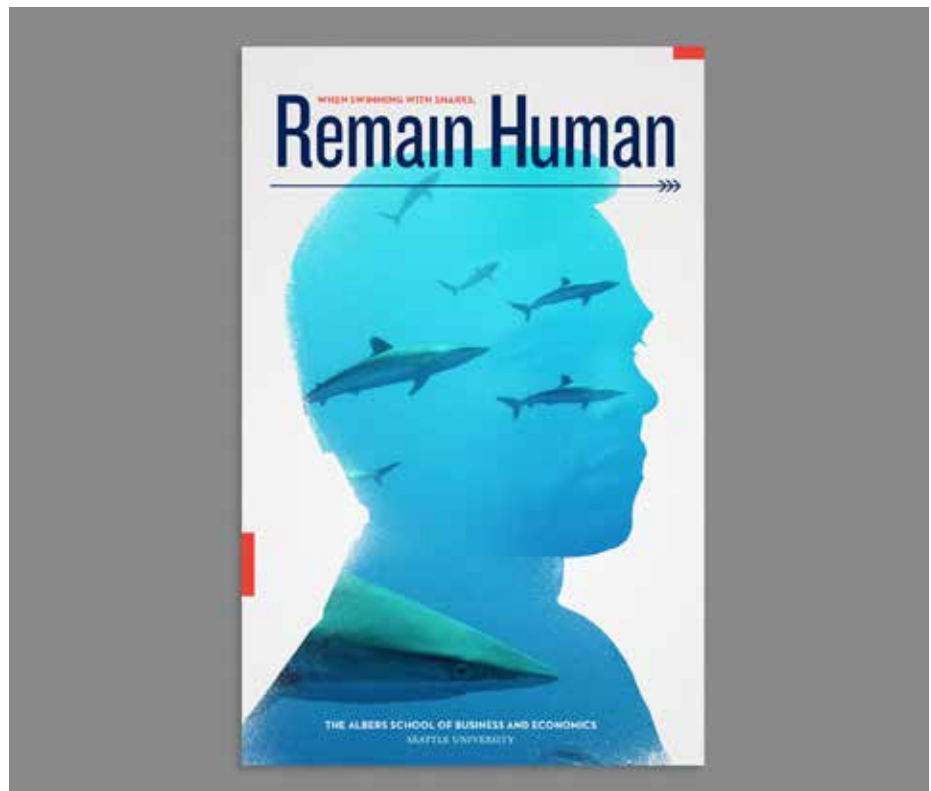
You may also use color overlays to fill in specific shapes. These shapes can be standard or organic in their form. Here the use of multiple colors along with the use of the colored photography help bring various points of interest to a design.

If needed, the opacity of an overlay may be tweaked to further help in the reveal of an image. However, you should never lower the opacity below 85% to help retain the true color in the palette.



MBA Mailer

Color overlays may also be used to fill in the outline of a specific image. This will help the viewer understand what the subject matter is while also adding visual interest to the design itself. Also keep the photography in focus to enhance the subject so it is not completely obscured from the overall design.



BRAND ELEMENTS

—>>> COLOR OVERLAYS INCORRECT USE <<<—

By following some of the examples on the previous pages there are many ways to use color overlays within a design. However, there are some things to avoid when working with overlays in your design.



Do not use an overlay box as a frame for a photo. A photo may be placed on top of an overlay of another photo, but never to specifically frame the photo on top.



Do not place an overlay box over an image that will obscure the subject matter. Overlays should always be placed to enhance a photo and other elements of a page, not to cover it up.



Do not take the opacity down of a color overlay below 85%. This will create a wash of the original color and will not help retain the true color from our Primary and Secondary color palettes. Only drop the opacity of an overlay box if you need to help further see the subject matter.



Do not place an overlay box without the Blending Mode set to Multiply over an image so that the subject matter is obscured in any way. Overlays should always be placed to enhance a photo and other elements of a page, not to cover it up.

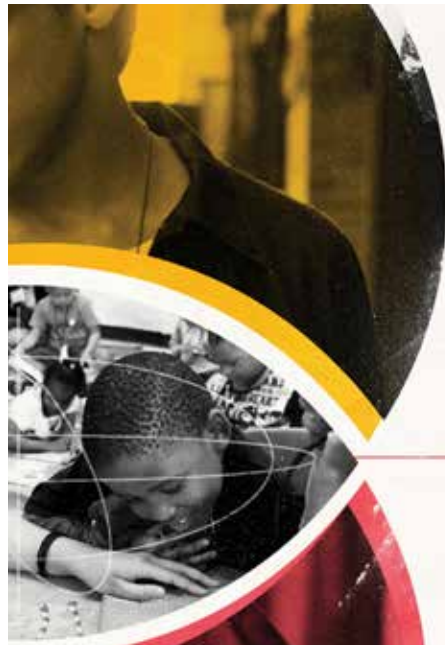
BRAND ELEMENTS

TEXTURES

Utilizing textures in the form of brushes and paper may be used to add depth and visual integrity to your design. They should never be used in a way that calls too much attention to texture(s) itself. Think of them as final touches or added detail that aid in bringing about the crafted and authentic feel that represents the brand.

Brush Texture

Various brush textures can be used subtly within a design to add visual weight and discernment. They typically work best when utilized along the edges of photographs and color overlays while a more grainy brush can be used across the entire piece.



Paper Texture

The texture of paper is another great way to bring strength and richness to your photography and design. Grainy paper with a nice tooth and natural intricacies work best to add the crafted and authentic feel to your design. These textures should be used on top of an overall design with their Blending Mode set to Multiply and their Opacity light enough that it doesn't overwhelm your work. (Typically 30% and under depending on paper.)



*Both textures can be used together or separately depending on the message you want to convey in your design.

BRAND ELEMENTS

TEXTURES INCORRECT USE

While textures are a great branding element that can be utilized throughout the brand they do not always have to be used if you need to convey a clean and sensible feel. As stated they should be used in a subtle way that does not bring too much attention to them. Some common mistakes are below to further clarify what to avoid.



Do not use textures too heavily to the point that they overwhelm your work and obstruct the subject matter. Please use your best judgement as this is an all too frequent mistake when textures come into play.



Do not use any brushes that do not have a natural feel to them. Keep the flow of your work organic as if the textures were created by time and general wear.



Do not incorporate color in your use of brush textures. These textures are meant to show wear, not a painterly effect.

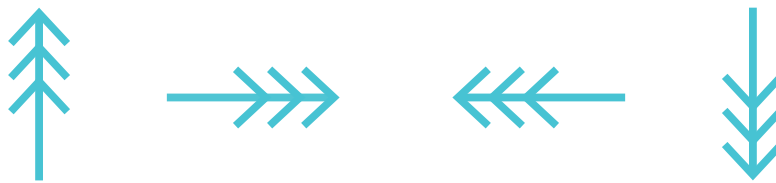


Do not use any textures other than natural brush or grainy paper textures. Some examples of textures that are off-limits are: wood, metal, rust, dirt, water, concrete, etc.

BRAND ELEMENTS

—>>> ARROW-TREE SYMBOL <<<—

The Arrow-Tree symbol is a prominent element within the SU brand. It was created to represent the distinct foliage that surrounds the campus and why Seattle is known as the Emerald City. It was also developed to communicate the idea of forward-thinking and progression, which are the key tones behind brand. The symbol is primarily used as a detailed element that calls attention to smaller components of a design rather than being used as an assertive feature within any body of work.



Acceptance Posters

The symbol can be used as an arrow to call direction and as a small tree element as seen here. Any color from the palettes are allowed.



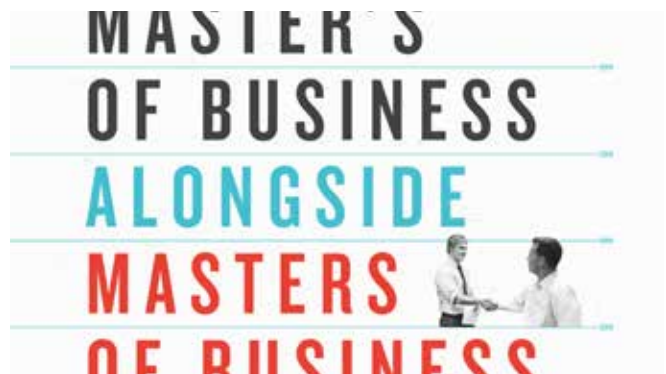
Ad Campaign

The symbol can be lengthened and conformed to create a path in a design but must be used as a thin stroke, so as not to call too much attention to it.



Service Counter App

Call out specific words or phrases to help balance and structure various typographical lockups.



Graduate Viewbook

Create visual intrigue by using the symbol to create direction across a page for example in between a set of words above.

BRAND ELEMENTS

—>>> ARROW-TREE SYMBOL INCORRECT USE <<<—

The symbol is primarily used as a detailed element that calls attention to smaller components of a design rather than being used as an assertive feature within your work. Below are some common examples of how it should not be used.



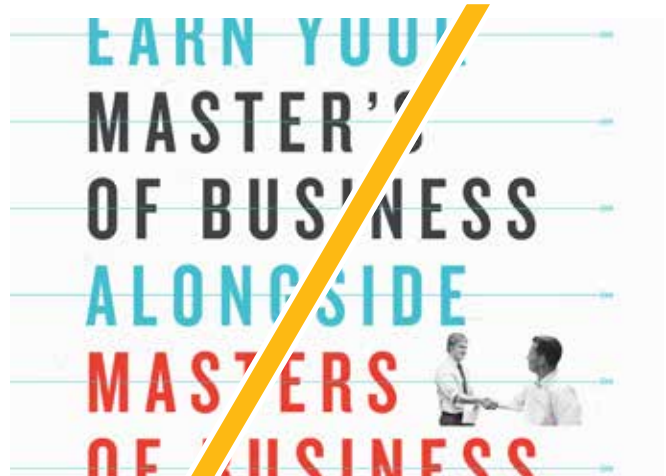
Do not flood page with too many symbols that brings too much attention to them. Be mindful of your design and the level of sophistication you would like to convey. Too many symbols becomes too distracting.



Do not make stroke of symbol too thick and prominent within your design. The idea is to call direction with the symbol but in a subtle way that does not become the main focal point of your work.



Do not have symbol encroach too closely to typography. Allow some space in between the symbol and your lockup.

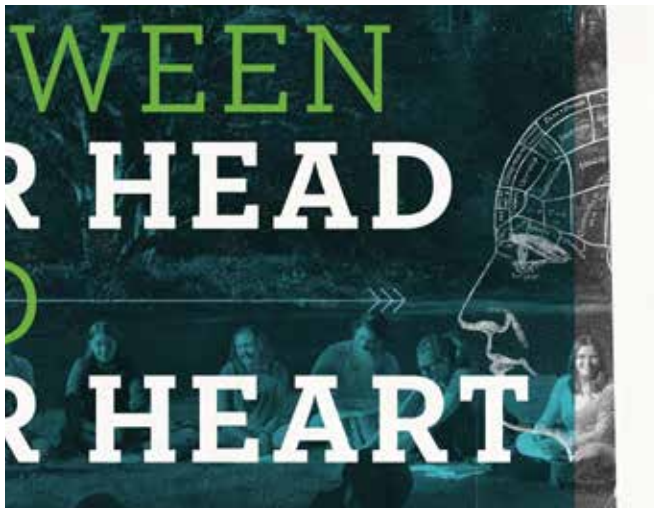


Do not use symbol to strike-through text and major design elements within your work.

BRAND ELEMENTS

—>>> SECONDARY ICONS <<<—

Icons can be used as secondary elements within the brand. They are not to be used extensively, too heavily or as a main design element. Icons are meant to accompany a design as detailed elements that further communicate the overall message. The style of the icon(s) can be line art or solid but must be one color and representative of the overall style of the design.



Viewbook

This line illustration icon ties back perfectly to the copy. The style also accompanies the overall authentic and kinetic feel the design portrays.



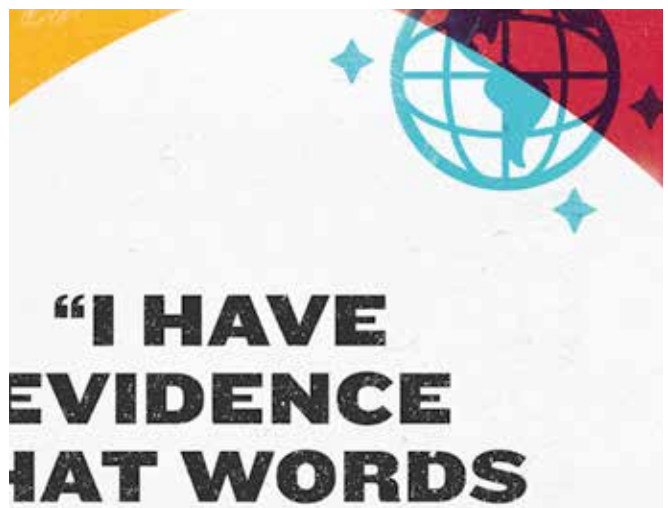
Viewbook

Here is another look at how an icon is incorporated within a design. It is used to help add a bit more character to an already intriguing idea.



Acceptance Posters

Depending on your specific work, an icon of a redhawk may be used. This hawk icon must always be red and used to tie back to our brand.



Acceptance Posters

The world icon here relates back to idea of the posters where words on a page have the power to change not only lives but the world.

COMPOSITION

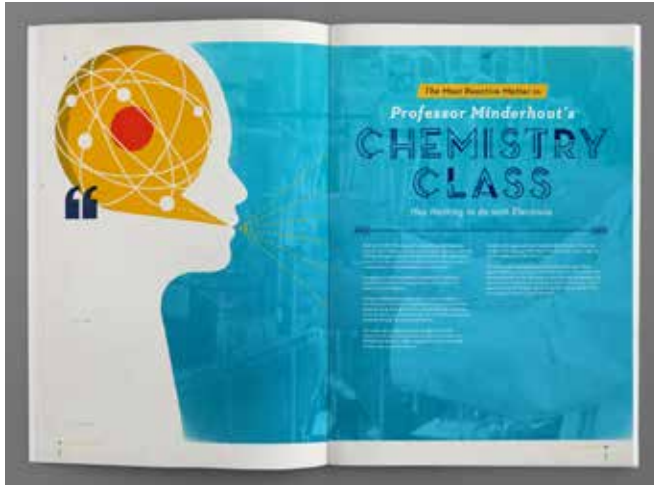
»» UNDERGRADUATE MATERIALS ««

The following pages feature examples of how layouts and design elements can be used and how they can vary for an undergraduate audience. Undergraduate materials should feel crafted, vibrant, progressive, and bold. This may be accomplished using color overlays, textures, icons and big type moments. Keep in mind the youthful diversity of the audience and the surrounding city. Embrace the color palettes and necessary branding elements and use them to create visual interest and intrigue.



COMPOSITION

»» UNDERGRADUATE MATERIALS ««



COMPOSITION

»» GRADUATE, ALUMNI & PROFESSIONAL MATERIALS ««

Graduate, alumni and professional material should be more refined and polished than undergraduate work, however it should still retain the overall tone of the brand. You are still speaking to an audience who is progressive, challenging and kinetic, but who are also more mature and professional. This should always be reflected within the work. The use of white space should be prominent and color choices should be honed to a more specific palette. Create type moments that are practical and sophisticated with a clean undertone to them. They are not to be as experimental as undergraduate material. Think Wired, Monocle or Fast Company and how they still push the boundaries within their work but in a way that is still engaging and forward-thinking for their audience.



COPY & HEADLINE TONE

—>> SEATTLE UNIVERSITY <<—

HEADLINES

The headline is the lead-in to your story. It's your selling point—what's going to get the reader to commit. If your headline fails to engage the reader, nine times out of 10 you've lost them. It doesn't matter how compelling the rest of your story is—it will go unread. Often what bogs down a good headline is trying to cram too much information in it. The best headlines are fairly simple and convey a single idea. While it can contain a sense of irony, humor, drama, human truth or all four at once, there should be only one twist, one clever play that draws the reader in and leaves them wanting to know more. If it takes more than a second or two to comprehend, it has failed to do its job.

Compare these two headlines:

IN A CITY AS DIVERSE, FLOURISHING AND CULTURALLY SIGNIFICANT AS SEATTLE, YOU'LL BE EXPOSED TO A VAST ARRAY OF EXPERIENCES THAT WILL SHAPE WHO YOU ARE.

Now compare that to this line:

THE FASTEST GROWING PART OF THIS CITY IS YOUR FRAME OF REFERENCE.

See the difference? Essentially, we are conveying the same message in both, but the second is more concise even though the first line is technically more straightforward. Being straightforward is not a good thing in headline writing. It's boring, forgettable and gives the reader no reason to continue reading. If they have already gotten the whole story in the headline, why go any further?

Headlines for SU should demonstrate that it is a school unlike any other. They should be rooted in a sense of place while also capturing the spirit of the university. This is what will make the headlines feel uniquely SU.

For example:

A CAMPUS FOR ALL WALKS THAT IS ALSO BEAUTIFUL TO STROLL

One final note on headlines. You are selling. So be creative. Have fun. But always be honest. And not just in the sense of telling the truth (which you should always do as well) but speak to the reader as a person and not as a target or a demographic. A good rule of thumb is if you wouldn't feel comfortable saying it to them face-to-face, don't say it in a headline.

COPY AND LONG FORM

Body copy and long form copy is where the tone and style can flex the most. There are six tone words that describe the SU brand. They are: PROGRESSIVE, CRAFTED, CHALLENGING, BOLD, DARING, DEMANDING, KINETIC, REFLECTIVE.

How you use these tones can vary. Think of it like a gas pedal. You can increase or decrease their individual use depending on your audience.

For example, when writing for an undergraduate audience, the tone and style should be at its most aspirational (kinetic), playful (bold) and open-minded (progressive).

When speaking to a graduate, professional or institutional audience, the tone and style should be more informed (reflective) and result oriented (demanding). That doesn't mean it has to be flat and very matter-of-fact. There is still an opportunity to write compelling copy that also clearly gets the message across.

COPY & HEADLINE TONE

—>> SEATTLE UNIVERSITY <<—

See how the tone can flex in the following two examples:

Undergraduate:

Many of the most important lessons in life are learned while eating pancakes. Or riding the metro. Or hanging out with friends. And definitely while you're wading in the deep, cosmopolitan waters of one of the most progressive cities in the world. Actually, especially then.

Vibrant and forward thinking, Seattle and her people can't wait to teach you a thing or two about a thing or two. Lesson 1: Positivity, airplanes and art. Lesson 2, who knows? Confidence and creativity. Lesson 3: Butterflies, bridge trolls and banana slugs. This breathtaking city makes serendipity unavoidable, which means learning is, too. Co-mingling cultures, corporate headquarters, cutting edge technology, it all happens here. All around you. All the time. So you can never really be too sure when the next life-enriching experience will happen or where it'll come from. Just try not to be too surprised when it does.

You see, we may have hundreds of world-class educators on staff. And our campus may be a beautiful, eco-friendly urban oasis sprinkled with award-winning architecture and lush green spaces. But the most important thing is, we have all that – right here, in the very heart of Seattle.

And that makes a world of difference.

Graduate:

Located in the heart of Forbes' #1 Best City for Tech Jobs, Seattle University partners with some of the city's most innovative companies like Boeing, Microsoft and Amazon. We awarded the world's first Master of Software Engineering degree in 1982. As a city and a university, we've made history. And the future.

Like the best software engineers, we believe success starts with a strong, clear code. Both in engineering and in life. Part of our code is to empower today's leaders to change the world.

Our graduate students execute projects for the largest companies in Seattle. Whether working on a virtual flight deck for Boeing or a custom installer for Cisco, SU grad students get real experience on their resumes and the chance to be noticed by the most cutting-edge companies on the planet.

But empowerment is only half of Seattle University's code. We also believe in humanitarianism and social justice—areas where computers, and the people who control them, have an impact like never before.

Like you, at Seattle University we live by our code. Our graduates don't just change the world for good. They change the world for the better.