

BRAND GUIDE

University of Nebraska System

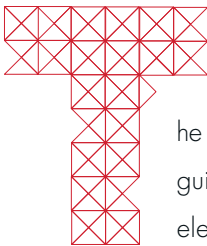
V.2 October 12, 2023

UNIVERSITY OF
Nebraska
System

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The University of Nebraska System style guide is a resource for all creative executions of the brand. These guidelines outline the fundamental elements of the brand and offer basic instructions for how to use each element.

Brand recognition benefits all aspects of the institution. Following these guidelines will ensure brand consistency, which will strengthen recognition and increase brand effectiveness by connecting all work into a single University voice.

Please note that this brand guide is to be used for branding and marketing for the University of Nebraska System as a whole. We understand that each campus has a unique sub-identity and accompanying brand guide. We have taken those identities in to consideration as this brand guide was developed, and what you see here complements each campus brand without replacing it.

There is a separate, more in-depth university-wide stationery guide that will touch on stationery: business cards, letter head and envelopes and logo usage and clear space. University of Nebraska System, campus, university-wide institute and the University of Nebraska Foundation logos are touched on briefly in this guide as they pertain to brand messaging vs. more formal institutional usage.

This is a living document, and the elements and uses outlined in this initial guide will evolve. Please make sure you are referring to the latest dated version. Any modifications will be reviewed and assessed to ensure the brand standard is upheld.





Brand Positioning

UNIVERSITY OF NEBRASKA’S POSITIONING STATEMENT



The University of Nebraska has adopted the following brand positioning statement to summarize the personality to summarize the essence of the university and differentiate us from other institutions.

This statement is *not* a tagline; it is an internal guide for marketing communications that guides creative work. It should never appear on outward-facing materials. The statement is broad enough to cover multiple audiences, can flex across various campaigns, and is based on the core truth about the University. It is designed to encapsulate the spirit and mission of the institution. All external-facing communications should convey or map back to this key message:

***“WITH A STRONG FOUNDATION,
WE CREATE RESOUNDING IMPACT AT HOME
AND ACROSS THE WORLD.”***

This statement represents the unique qualities of the University of Nebraska on three levels:

1. *“Strong foundation”* touches on the loyal, committed Nebraska spirit that serves as the backbone of the University. The University of Nebraska exists both for and because of the state. It also acknowledges the tremendous natural resources in the state that underpin our success, as well as the fact that we are the state’s only public university with strong support from our state policymakers.
2. *“Resounding impact”* refers to the achievements of the University of Nebraska in areas that make a real difference. It acknowledges the influence of and impressions made by the University, its campuses, and its institutes.
3. Lastly, *“at home and across the world”* shows the breadth of this impact. The work at the University of Nebraska not only benefits the 1.8 million Nebraska citizens, but creates change on a national level and improves lives globally.

BRAND PILLARS

Three brand pillars support the positioning statement. These pillars give context to our strategic positioning and further define what is unique about the University of Nebraska:

► **Nebraska Rooted.** Love for this state and for this university.

Given their agrarian heritage, Nebraskans have a history of connection to the land. Nebraskans have a strong sense of state pride and are deeply loyal to the state. They are committed to their community and to leaving a positive legacy. Even those who move away from the state consider themselves Nebraskans. This loyalty, commitment and support extends to the University of Nebraska.

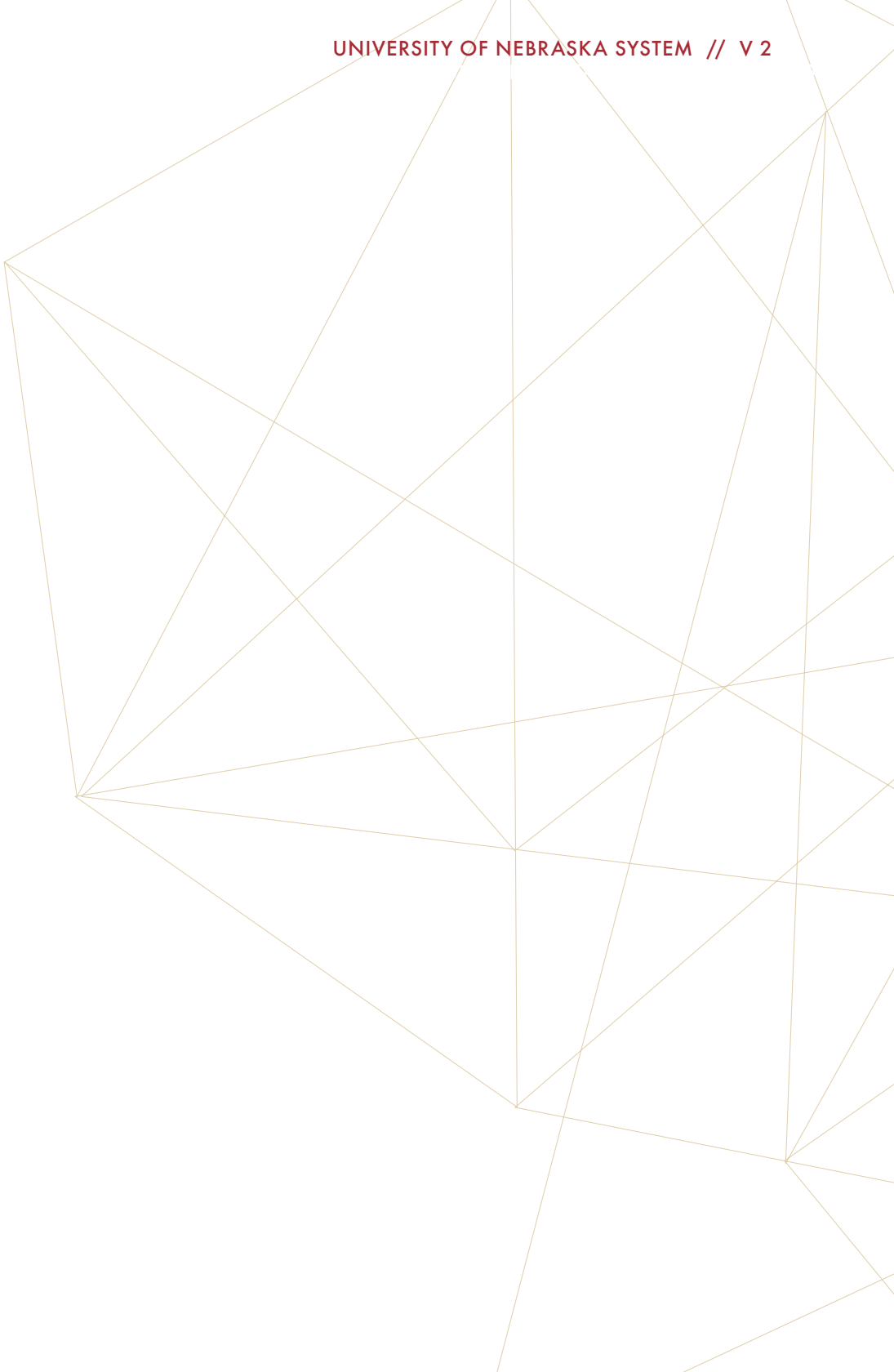
► **Humble Over-Achievers.** Our work ethic and sense of humility.

The University of Nebraska continually breaks barriers, creates meaningful impact, and challenges itself to tackle the most complex problems...and does so with resilience and a sense of modesty. It takes boldness to be a leader and humility to lead without looking for credit. Nebraskans take pride in what they accomplish without feeling the need to beat their chest.

► **Reach, Through Them.** Our people and those who support us.

The University of Nebraska stretches across the state, but the campuses and university-wide Institutes, their initiatives, and their impact extend the University of Nebraska’s reach across the nation and the world. Its 49,000 students, 350,000 alumni and 16,000 researchers, faculty, and staff are the heart of what the University of Nebraska does—both in the state and beyond.

All marketing communications should focus on these attributes (or a selection of these attributes) as proof points for what makes the University of Nebraska different.



TONE

The University of Nebraska tone words describe the personality of our brand. Just as with a person, you can emphasize and deemphasize parts of the brand personality, depending on the audience and message. The tone words are meant to work together to create a feeling or reaction, and can be dialed up or down depending on the audience. All communications should use the following tone words to guide copy, design, and photo choices:

► **Genuine:**

Authenticity and honesty are Nebraskan values.

► **Intrepid:**

We possess a resolute desire to explore; we have fortitude and endurance.

► **Pragmatic:**

We use a practical approach to solve problems.

► **Welcoming:**

We are approachable and hospitable.

► **Committed:**

We are devoted to the state of Nebraska and dedicated to our faculty, students, and key initiatives.

► **Purposeful:**

Every initiative and investment is intentional and carefully thought through.

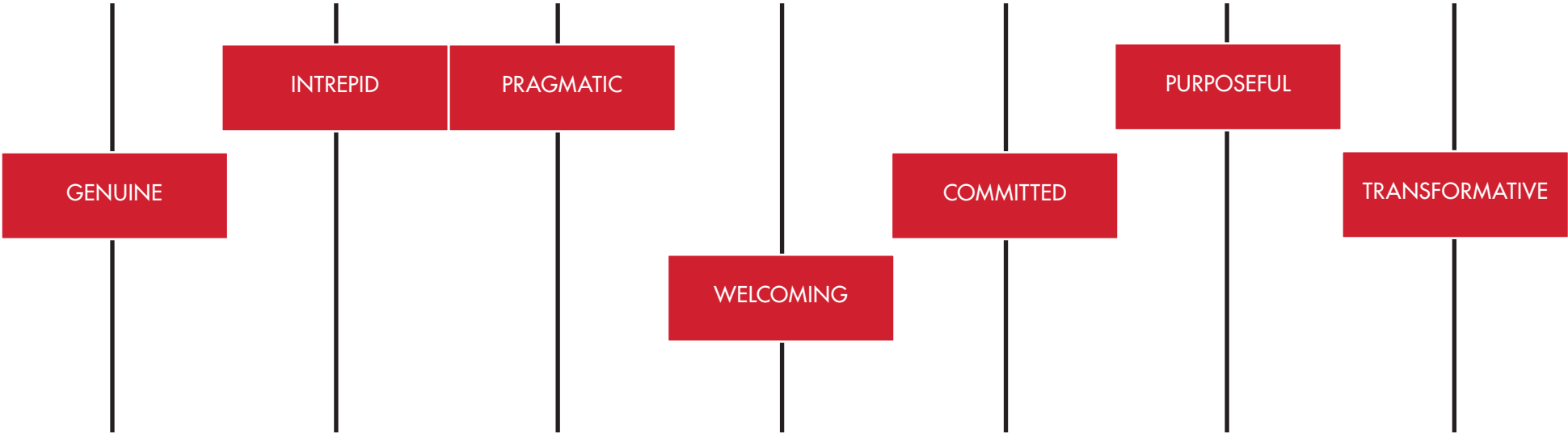
► **Transformative:**

We are innovators with the power to create change.

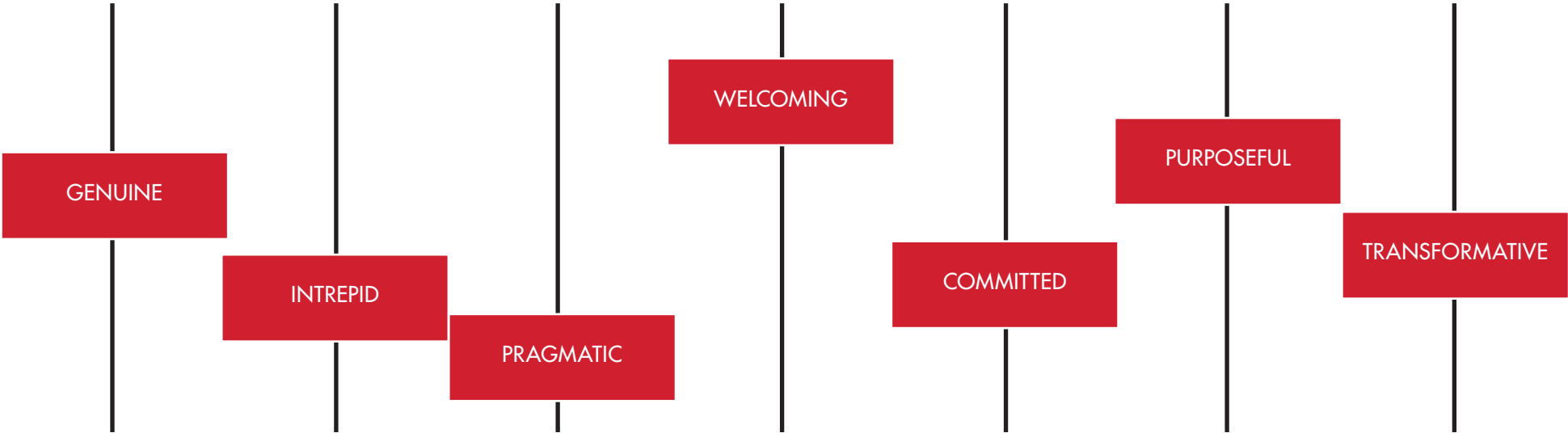
TONE LEVELS

The tone words are meant to work together to create a feeling or reaction, and can be dialed up or down depending on the audience.

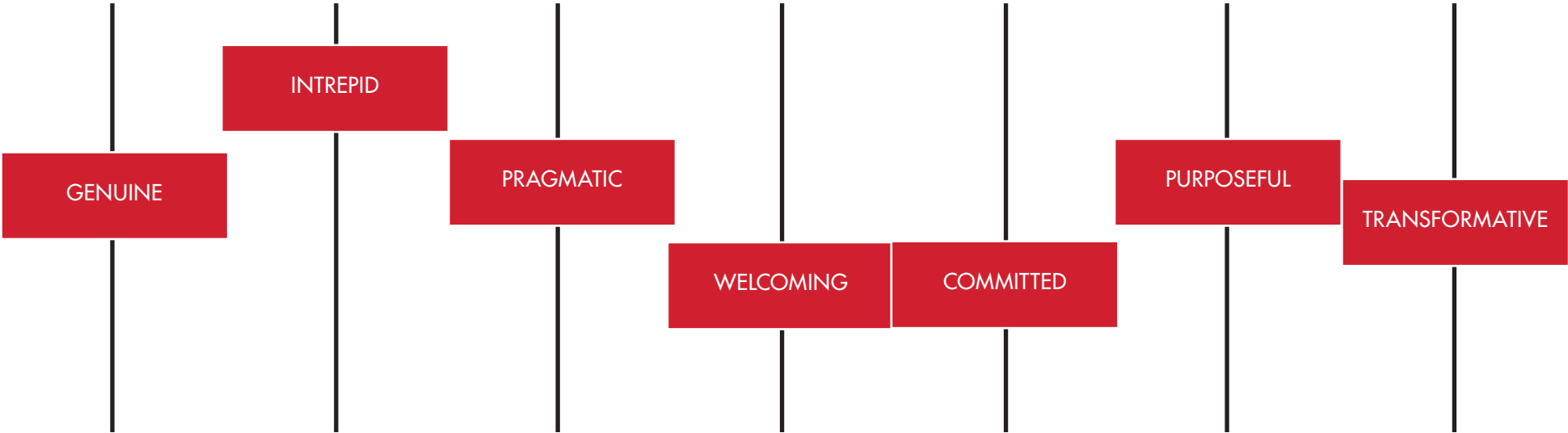
► Internal Audience:



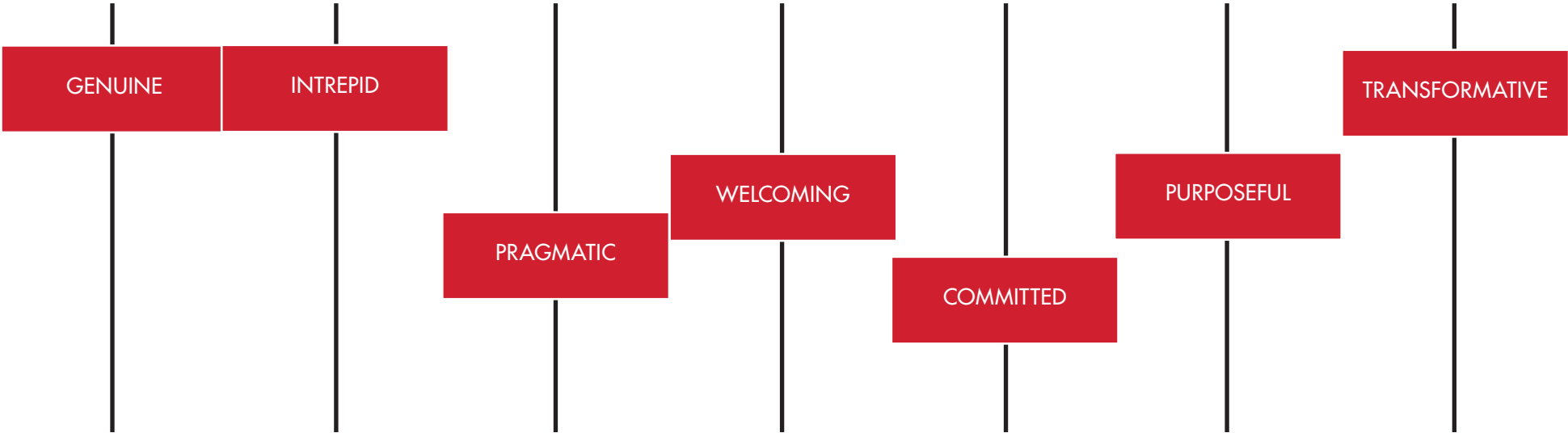
► College Pipeline Students:



► Nebraskans:



► National Audience:



CREATIVE SUMMARY OF BRAND CONCEPT

► In Nebraska, We Do:

The world needs more of the University of Nebraska System. Problem is, the world doesn't know that yet. We are consistently breaking records and making history, yet people continue to be surprised by our successes. The University of Nebraska won't stop making progress anytime soon; so it's about time the rest of the country learns to expect the unexpected from us. To build our reputation, we must be heard. To be heard, we must speak in one collective voice. That collective voice belongs to the University of Nebraska System, where leaders from Kearney, Omaha, Lincoln, and the Medical Center are all united by a common belief in our future. And while it's one thing to simply believe, it's a Nebraska thing to do something about it. In Nebraska, we do.

BRAND HOUSE

A brand house is a framework used by marketers to organize the various elements of a brand. It helps consolidate, organize, and make the complex beliefs, messages and market position of a brand understandable. It is made up of the positioning statement, the big idea, the brand pillars and the brand tone.





Copy

GUIDELINES & VOICE

The voice of the University of Nebraska brand is characterized by a strong sense of pride. It should resonate emotionally with fellow Nebraskans and inspire others to want to become a part of the University of Nebraska community.

All copy for the University of Nebraska should strive to capture the overarching brand in both tone and message.



◀◀◀ This bold, straightforward language conveys a uniting sense of pride.



◀◀◀ The Institutes are a megaphone to tell the story of the University's national and global impact and potential for impact.



◀◀◀ Stories can be used as proof points to show the impactful nature of the University of Nebraska's work.



KEY THEMES

“In Nebraska, we do” is a rallying cry that unites all the doers of the University of Nebraska, whether they are students, alumni, faculty, staff, or researchers. We want to communicate this collective pride as the driving force that leads the University of Nebraska to make an impact.

► Don't:

- Don't focus on the “what” without also highlighting the “why.”
- Don't hesitate to tell our story boldly and with a humble confidence.
- Don't stray from the University of Nebraska's cohesive brand when telling a specific story.
- Don't assume audiences have prior knowledge of the University.
- Don't use an acronym without first spelling out what it means.

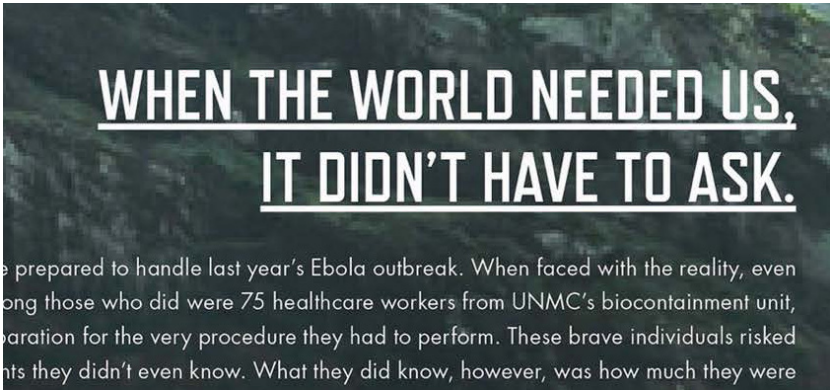
► Do:

- Do play off the brand's positioning statement. (“With a strong foundation, we create resounding impact at home and across the world.”)
- Do contextualize the University of Nebraska as a local, national, and global university.
- Do use action-oriented language.
- Do focus on how an idea contributes to the overall story of the University of Nebraska.
- Do show the University's impact and Nebraskan state pride through real-life examples.
- Do include subject-specific details to bring stories to life.
- Do use inclusive pronouns. (First person “we,” “us,” and “our” when referring to the University or the state. Second person “you” when talking to external audiences.)

HEADLINES

Headlines should be confident, inviting, and forward-looking. They should convey a sense of action, advancement, and state pride. Strive to make straightforward points in an interesting, thought-provoking manner. For example, instead of saying “We never give up,” you would write, “There’s no such thing as a Nebraska plateau.”

In general, headlines serve as an overarching anthem for the brand. More story- or program-specific headlines can hint at the subject (and body copy should always deliver on the headline), but should still convey the overall anthem feel.



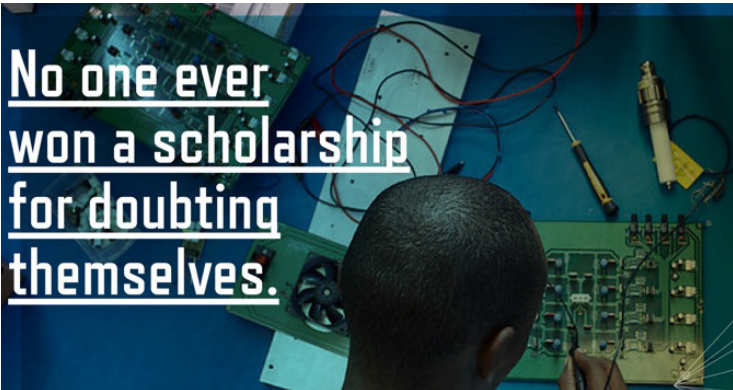
Highlights the University’s sense of purpose and courage to “do” when you’re not asked.



Plays off context of environment at a transportation hub while establishing confidence in the University’s accomplishments.



Uses wordplay (building/building) to make an interesting, forward-looking statement.

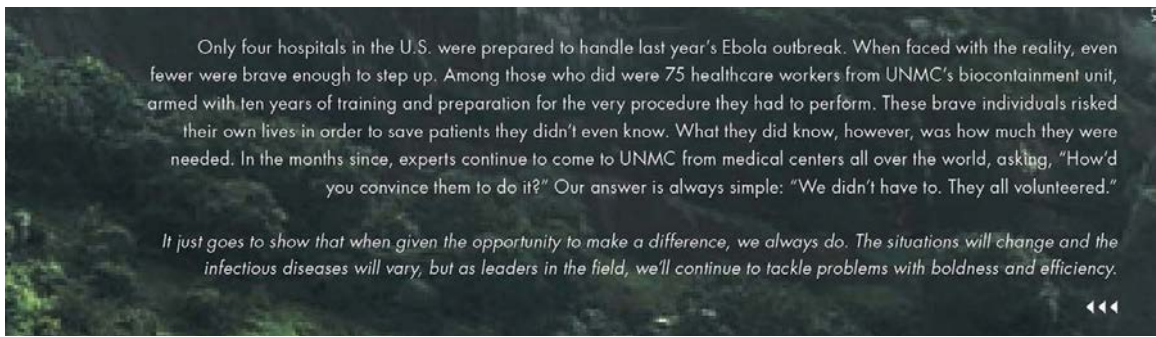


The statement is welcoming and creates a thought provoking way of saying “you can do it.”

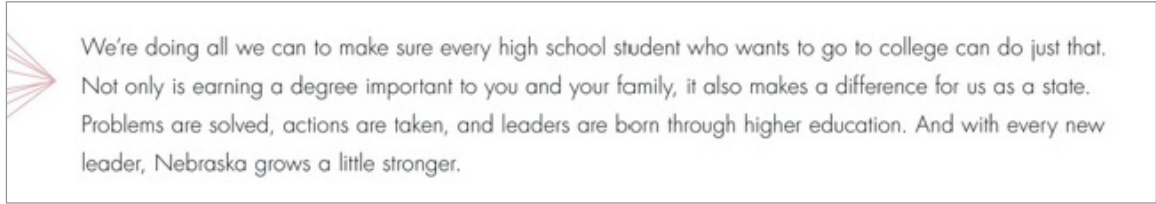
BODY COPY

In general, body copy should be inspirational and enlightening. Word choice should be active but straightforward, while playing to the reader’s emotions. Storytelling is an important technique within the brand. Sharing real stories of real people helps convey a more memorable message and helps the reader connect to information in a personal way.

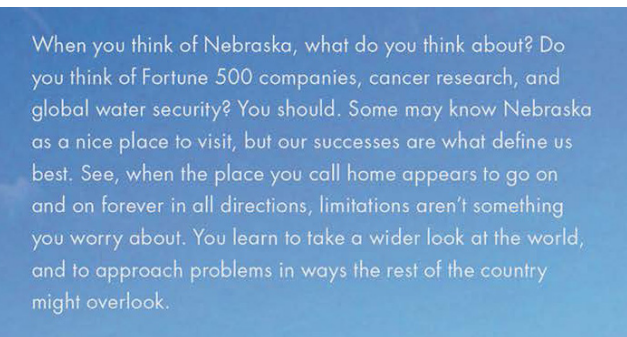
Whenever possible, copy should empower readers to realize their potential, act on it, and surround themselves with like-minded doers. This copy starts with thought-provoking questions about perceptions of the University of Nebraska—then talks confidently, yet humbly about its purposeful contributions.



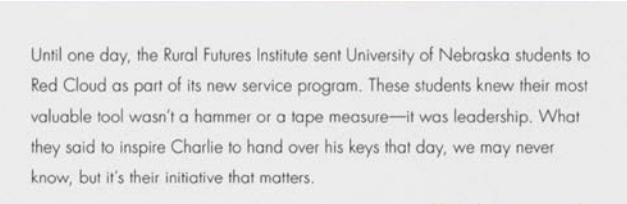
This is an example of how a story about the University of Nebraska Medical Center can put forward the brand’s “committed” tone.



Here, the copy focuses on the University’s commitment to education and the community. It is welcoming and encouraging to empower the youth of Nebraska to become confident learners with the help of the University of Nebraska.



This copy starts with thought-provoking questions about perceptions of the University of Nebraska to talk confidently, yet humbly about its purposeful contributions.



The copy in this example expresses student impacts with a genuine story.





Typography

TYPOGRAPHY



In branding, typography speaks as loud as words. The typefaces chosen for the University of Nebraska brand have a quiet confidence that work together to establish action. They are sharp, bold, and reinforce the Nebraska characteristic of being a “doer.” Using italics further emphasizes how the University of Nebraska is providing a better future for the state and pushing the world forward.

TYPEFACES

The University of Nebraska brand uses five different typefaces in branded web and print pieces:

► Headline, Subhead, Callout, and Body Copy Fonts:

Designed by: Alex Dale

Reckoner – holds action in its posture. It is bold and sharp with triangle cutouts that reflect the triangle grid pattern used in the brand.

RECKONER BOLD
RECKONER ITALIC

Designed by: Ryan Clark

Liberator – is bold and blocky, which is ideal for using as a word-window, overlaying Nebraskan scenery.

LIBERATOR

Designed by: Mark Simonson Studio

Refrigerator Deluxe – is a relaxed, bold typeface that reflects the University’s brand personality of taking action and doing without being boastful.

Refrigerator Deluxe Light
Refrigerator Deluxe Regular
Refrigerator Deluxe Bold
Refrigerator Deluxe Heavy

Designed by: Hoefler & Co.

Sentinel – is more formal. It breaks up bold headlines and can be used to accent the beginning of body copy.

Sentinel Light
Sentinel Light Italic
Sentinel Book
Sentinel Book Italic
Sentinel Medium
Sentinel Medium Italic
Sentinel Semibold
Sentinel Semibold Italic
Sentinel Bold
Sentinel Bold Italic
Sentinel Black
Sentinel Black Italic

Designed by: Paul Renner

Futura – is a modern san serif typeface that makes body copy easy to read in print and web.

Futura Light
Futura Light Oblique
Futura Medium
Futura Medium Oblique
Futura Book
Futura Book Oblique
Futura Condensed Light
Futura Condensed Light Oblique
Futura Condensed Medium
Futura Condensed Medium Oblique
Futura Condensed Bold
Futura Condensed Bold Oblique

► Web Safe Typefaces:

Refrigerator, Sentinel, and Futura can be directly embedded into any web design, but Reckoner and Liberator cannot. When designing for web, Refrigerator may act as the headline typeface, Sentinel as the subhead or callout, and Futura as the body copy. In rare cases, Reckoner and Liberator can be placed as images if used sparingly.

► Please Note:

If you are designing a piece and do not have access to these fonts, recommended default typefaces are Future Condensed Medium (underlined) for headlines, Times New Roman for a serif, and Futura for body copy. This typeface combination should only be used when access to the full family is not available. It is not encouraged as the primary combination and should be reserved for the rarest instances.



TYPE USAGE

► Headlines:

Reckoner and Refrigerator are the primary typefaces for headlines in the University of Nebraska brand and should always be used in bold font. When using Reckoner, set the headline in all caps and keep content short (one to four bold words). When using Refrigerator, set the headline in all caps or title case. For larger compositions, switch between all caps and title case to create contrast, balance, and diversity. Sentinel (set in italics and all caps and italics) also makes for a good headline font for headlines broken up into parts. Liberator also makes for a good headline typeface, typically for bold, single-word headlines.

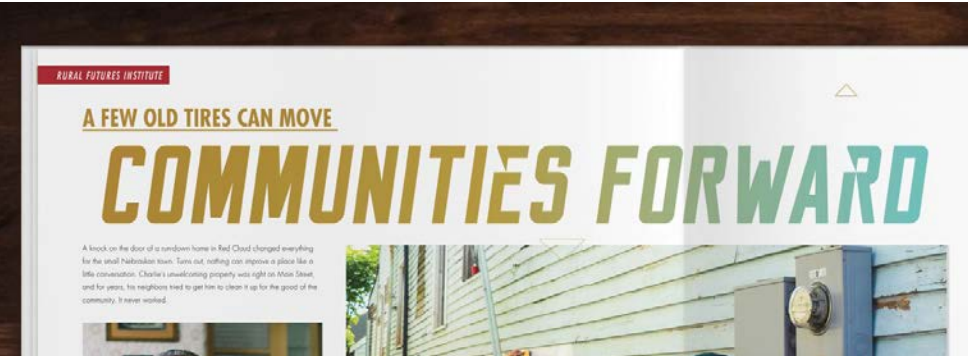
Main headlines can be applied with an 8-degree skew tool to represent action and the University of Nebraska does pushing society forward, or with an underline to add emphasis. Headlines can also be housed in a white box with a notched corner or a white diamond, overlaying a photo. Putting a headline in a white overlay (either a box with a notched corner or a diamond) will allow red and gold typography to pop against photography.



▲▲▲▲ Sentinel in all caps and underlined—can be used for a headline in a white box with a notched corner. This technique should be used for subtle compositions to create a more impactful headline that is sophisticated and not overpowering.



▲▲▲▲ An all caps lead in, set in Sentinel Medium Italic, transitions into a called-out portion of the headline set in Refrigerator, all lowercase and underlined.



▲▲▲▲ Here, Reckoner is used in the headline with the 8-degree skew to show forward movement.



▲▲▲▲ Liberator is used here to call out a key, operative portion of a headline.

TYPE USAGE

► Subheads:

Subheads are case-specific and should always compliment the headline. Sentinel, Refrigerator, and Futura typefaces can be set to heavier weights, but do not use Reckoner for subheads. Subheads can only be underlined or italicized if the main headline is not. Subheads should be set in a smaller font than the headline and should not use the same typeface as the headline.

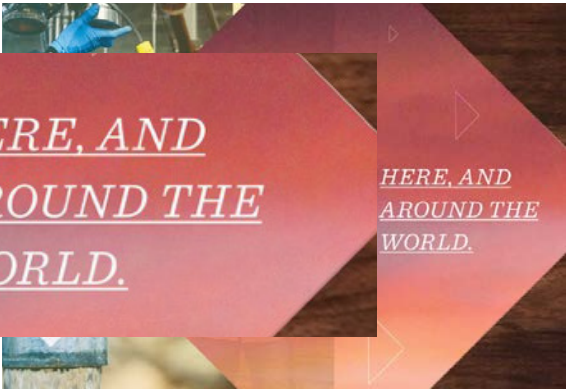
Some “subheads” within the brand are not true subheads on their own. Sometimes a single headline can be broken up in its treatment for emphasizing a certain portion of the copy.



Here, the subhead treatment to the second half of a headline uses Futura-underlined and italicized-to compliment the weight of the larger, bolder headline, which is set in Refrigerator Heavy.



Reckoner is used and underlined with the 8-degree skew to represent how the University of Nebraska is moving forward as a unified community.



Sentinel Medium Italic is used in all caps and underlined to make it feel more grounded.



TYPE USAGE

► Callouts and Captions:

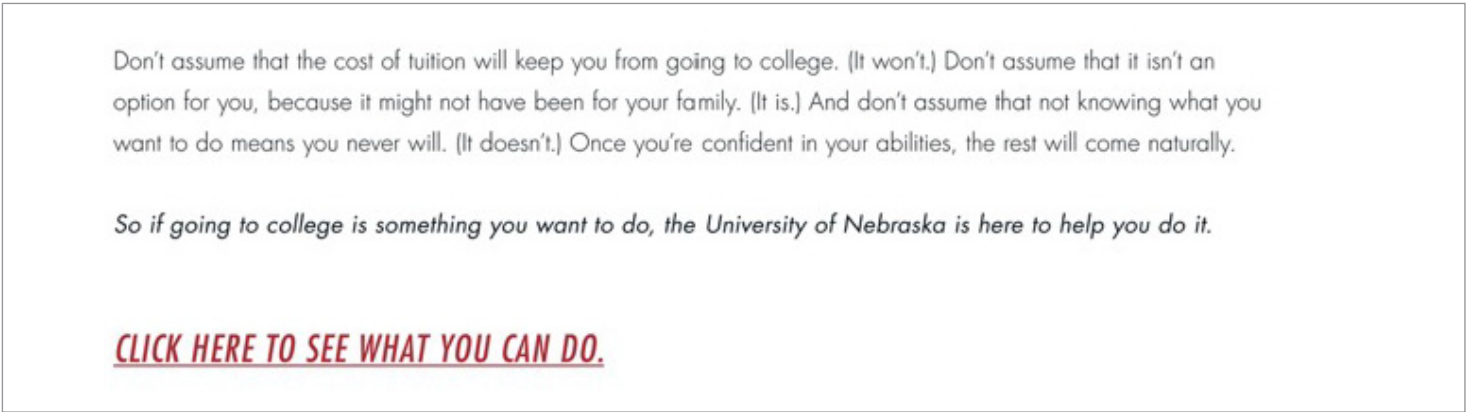
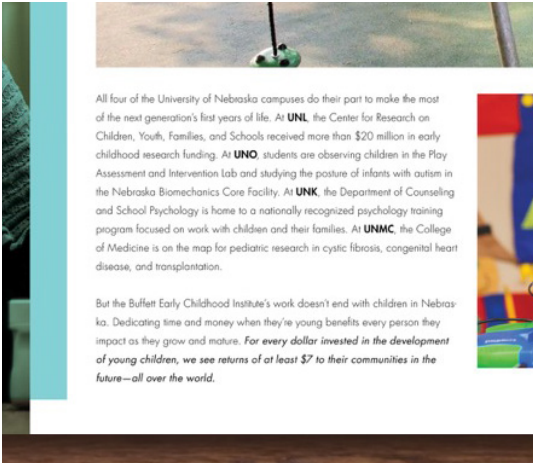
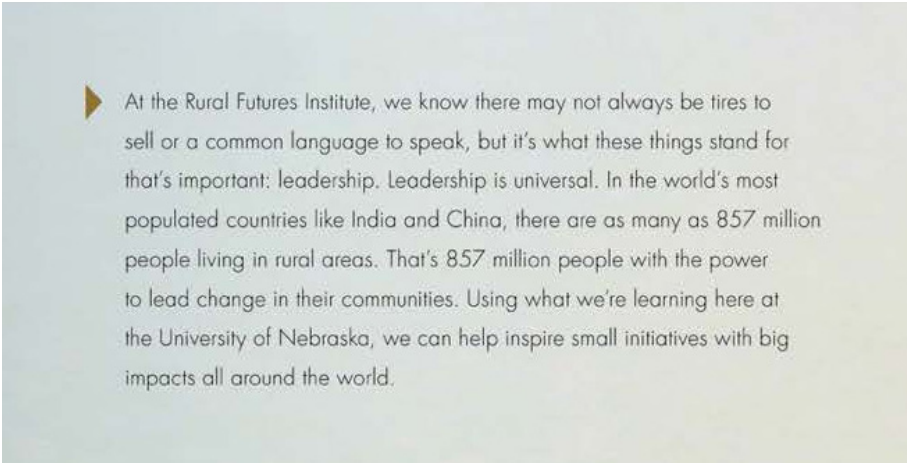
Sentinel is the primary typeface for callouts. Short callouts in print pieces should be set in italic, all caps and underlined, but should not overpower the headline. Captions should be set in Futura Condensed to add context to a specific photo.



TYPE USAGE

► Body Copy:

All body copy should be set in Futura Book. Emphasized sentences should be set in Futura Medium, Futura Medium Italic, or Futura Bold. Minon and Grotesk can be used as alternatives to these typefaces; however, Futura Book works specifically within the brand.



All examples use Futura Book. Futura Medium Italic is used to emphasize call-to-actions. Futura Bold is used to emphasize and divide key ideas instead of bullet points.



TYPE USAGE

► Dropcaps:

To break up white space and add visual interest on minimalistic pages, a lattice-patterned dropcap can be used for the first letter of a paragraph. This treatment is a custom design move and should be used sparingly and with purpose.





Color Palette

COLOR PALETTE



The University of Nebraska brand color palette was taken from Nebraska’s natural environment. The colors are inspiring and represent a new day; bright and bold, but not overpowering. They help in bringing the tone words and brand to life.



BRAND COLORS

The University of Nebraska brand uses primary, secondary, and neutral color palettes. The primary color palette should always be used as a starting point for design.

Primary Hero Color:

Red



Pantone 186 C
RGB: 208, 0, 0
CMYK: 2, 100, 85, 6
#d00000

Red has been the color most identified with the University of Nebraska System. It stands for passion, energy and strength. Its use as the brand’s primary color ensures consistency and recognition. As a note, UNO and UNL also use red. Our Pantones are the same, but our RGBs, CMYK and hex colors differ to better complement each organization’s secondary colors and create differentiation between the brands.

Primary Accent Color:

Gold



RGB: 204, 185, 132
CMYK: 31, 35, 88, 4
#ccb984



Pantone 457 U
RGB: 178, 152, 68
CMYK: 31, 35, 88, 4
#b19844



RGB: 130, 113, 37
CMYK: 31, 35, 88, 34
#82712f

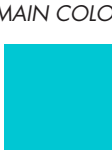
Gold is a new primary color introduced to help break up the use of red. Its addition is inspired by amber waves of grain and sunrises and sunsets, all natural parts of Nebraska. Gold also adds a premium feel to the University brand and conveys a sense of permanence.

Secondary Colors:

Teal Blue, Green, Royal Blue



RGB: 146, 213, 222
CMYK: 40, 0, 13, 0
#92d5de



Pantone 319 U
RGB: 24, 199, 210
CMYK: 67, 0, 21, 0
#17c7d1



RGB: 35, 145, 136
CMYK: 80, 26, 37, 2
#23919c



RGB: 169, 216, 187
CMYK: 34, 0, 33, 0
#a9d8bb



Pantone 346 C
RGB: 130, 113, 37
CMYK: 56, 0, 54, 0
#6ecb98



RGB: 86, 148, 113
CMYK: 70, 23, 66, 5
#539472



RGB: 86, 127, 173
CMYK: 77, 45, 13, 0
#567fad



Pantone 294
RGB: 0, 77, 134
CMYK: 100, 93, 0, 35
#004D86



RGB: 0, 46, 90
CMYK: 100, 87, 37, 31
#002e5a

Neutral Colors:

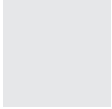
Night Black, White, 45% Black, 10% Black, Cream



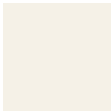
Pantone Black 6 C
RGB: 17, 24, 32
CMYK: 81, 71, 59, 75
#111820



CMYK: 0, 0, 0, 100
Tint: 45%



CMYK: 0, 0, 0, 100
Tint: 10%



CMYK: 3, 3, 8, 0
RGB: 245 241 231
#f5f1e7

These colors are also part of the natural landscape of Nebraska — open skies and land. They are cool colors that complement the warmth of red and gold.

Green represents growth and renewal and is energizing and vibrant. Green has a balancing and harmonizing effect. Blue is refreshing and friendly. It brings a sense of energy and also denotes strength and reliability.



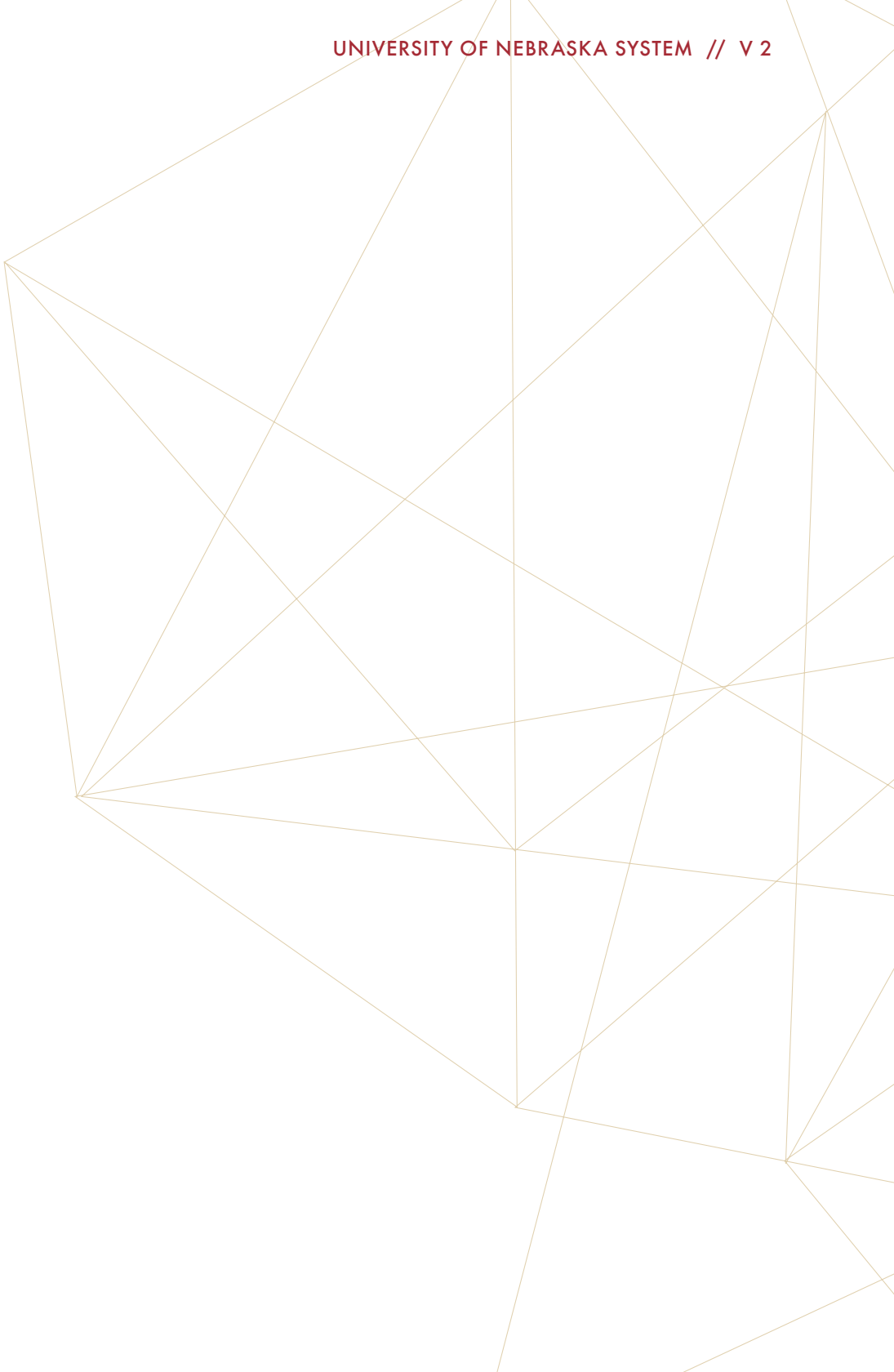
Design Elements

DESIGN ELEMENTS



Design Elements become synonymous with the brand. They add a depth and texture that allow the brand to stand out and be immediately recognizable. The University of Nebraska brand uses these elements to make compositions more dynamic and to create engagement with photography.

The design elements outlined in this style guide can be accessed digitally through the Office of Marketing and Strategic Communication.



DESIGN ELEMENTS

► Lattice Pattern:

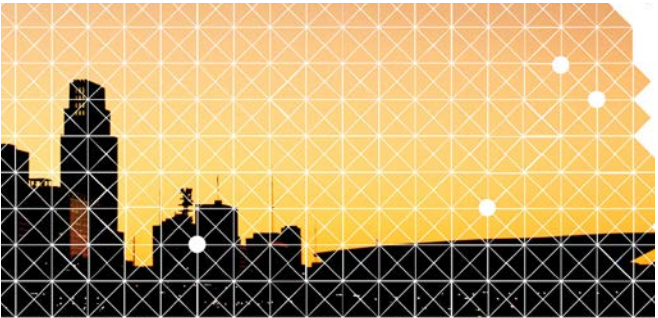
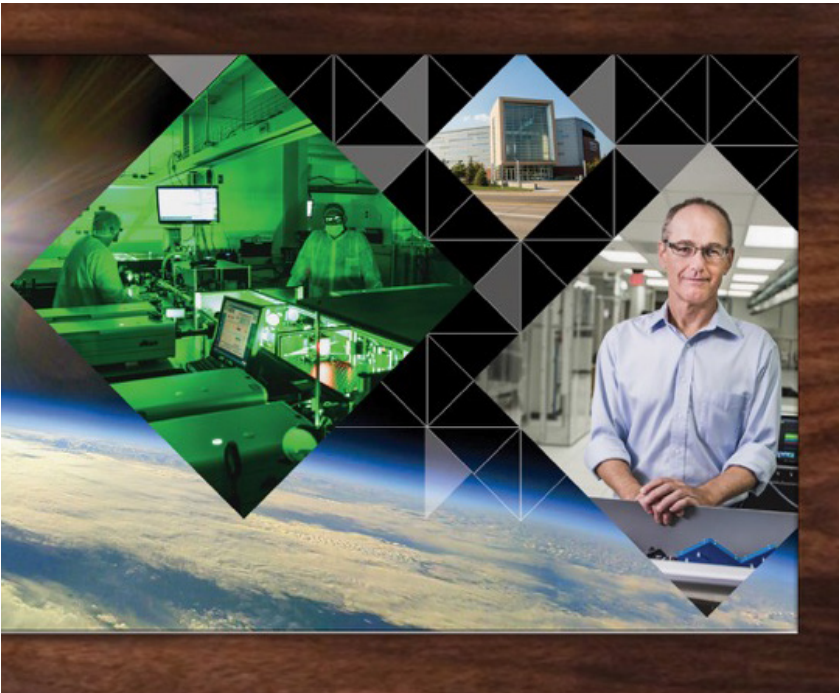
The lattice pattern represents how the four University of Nebraska campuses alone are distinct, but how together they create a united force—not just for the University, but also for the state of Nebraska.

When four triangles tie together, they form something bigger than the individual; they create a cube that repeats and forms the lattice pattern.

The lattice pattern should be used as an accent to a composition. It can peek in from the corner of a composition as a design element or act as a grid emphasizing specific sections of photography. Triangles within the grid can be filled in with varying opacities of white to create arrows and emphasize directional aspects.

► Note:

Application, usage and color of these elements are specified on page 50.



This is example of the lattice pattern overlaid within the state shape. The four dots represent the locations of the different campuses within the state.



Here, the lattice pattern is used to peek in from the corner.



This is an example of the brand's lattice pattern framing photographs in diamond shapes and slightly transparent triangles to emphasize directional aspect.



DESIGN ELEMENTS

► Triangles or Arrows:

Individual triangles can be broken out of the lattice pattern to inspire action and also imply direction in layouts. These triangles or arrows work with the lattice pattern to establish an energetic ambiance for a composition. The arrows can vary in size and break off in every direction, referencing Nebraskans either moving forward or returning home.

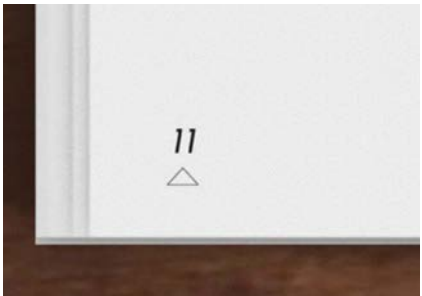
Arrows can be used to emphasize the beginning of a headline or a page number. Three small arrows can be used after paragraphs to break up sections or under captions as a directional tool.



This is an example of the brand’s lattice pattern framing photographs in diamond shapes. It uses slightly transparent triangles to emphasize directional aspect. It also utilizes a transparent diamond, which is made up of two triangles.



This uses single arrows within the diamond composition to complement the headline’s directional content, while a single arrow at the beginning of a headline brings the reader’s eye up to the next line of copy.



A little arrow adds a minor touch of detail to page numbers.



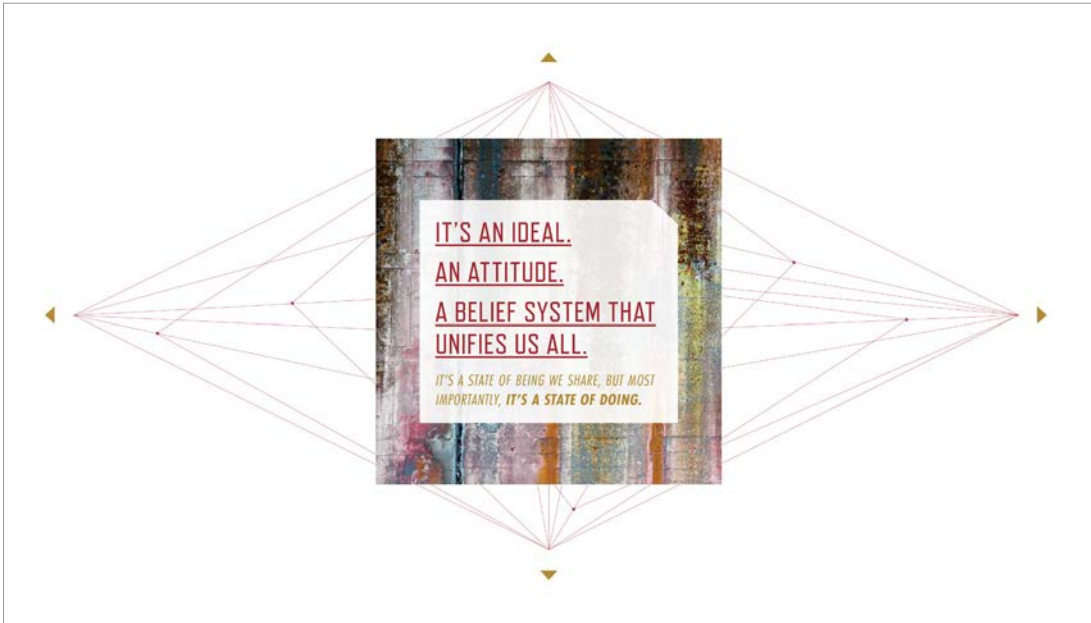
Here, three small arrows between headlines and units of text divide content.



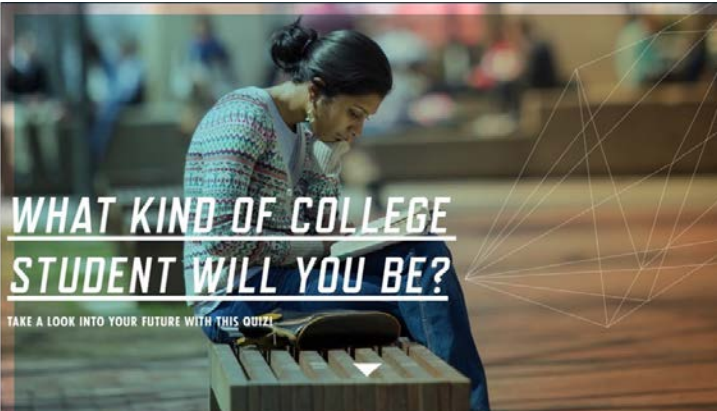
DESIGN ELEMENTS

► Exploded Triangle

The exploded triangle signifies multiple points of connection forming one collective unit. In use, it can faintly protrude from the corner of a composition to break up space and incite intrigue. The exploded triangle can be used to frame a composition or to zoom in on or point towards the focal point of a photo.



The full line art is used here as part of a larger composition to symbolize the University's four campuses connecting together to support a central theme told within the copy.



This uses line art over a photo to focus in on the subject.



Line art is used as a background element to break up white space.

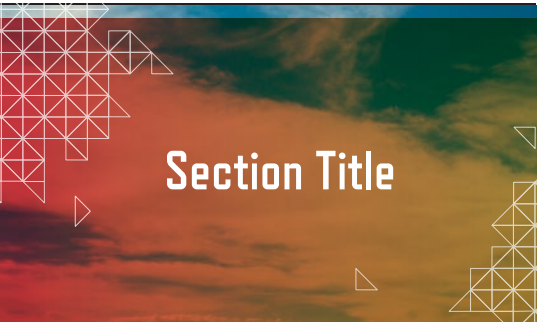
DESIGN ELEMENTS

▶ Gradients:

Gradients add a dynamic quality to photographs, establishing a sense of progression within a composition. They should be used to overlay photos, to break up a composition, and establish a color balance. Gradients can be layered over photos using a “hard light” effect with low opacity, or the overlay can be off-centered to add dimension.



Here, gradients are used over a photo to give a sense of progression, to emphasize the moment, and bring warmth to the photo.



Three-color gradients offer an opportunity to add in the primary red color for added color.

This is an example of gradients over a full-color photo to provide emphasis.

Gradients offset over black and white photos create contrast. Simple photographs, like this one, make a good background for typography.



Photography

PHOTOGRAPHY STYLE & TREATMENT

► Photo Treatment:

Photos should be clear, vibrant, and saturated to establish a natural feel. In particular, sunrises and sunsets create natural saturation that fits within the University of Nebraska color palette.

► Note:

Some photos will require more treatment than others. Some photos may not require any treatment at all to work within the brand.

Treated Photo



Untreated Photo



When treating photos for consistency, use the camera raw filter in Photoshop. Within the dialog box, bump up contrast, clarity, and saturation to create a clearer and brighter photo. For example: in the photo of the house, the tree in the left corner is made brighter and more saturated, and in the landscape photo, the overall photo is made less cloudy and gloomy.

Treated Photo



Untreated Photo



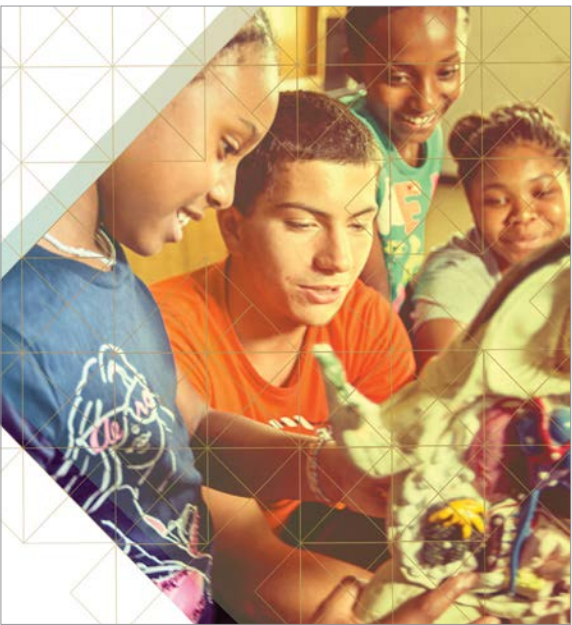
PHOTOGRAPHY STYLE & TREATMENT

► Action-Oriented:

Photography in the University of Nebraska brand should include active moments, highlighting people in their environment: working, researching, playing, learning, and doing.



Layouts using a collage set against a flexible grid allow for including photos of multiple subjects, shot from multiple perspectives.



Over-the-shoulder shots of in-the-moment activity place the viewer in the action.



PHOTOGRAPHY STYLE & TREATMENT

► Natural Gradients:

Natural gradients such as the sky, sunsets, and sunrises can be used as composition back-grounds to establish natural ambiance.



This billboard’s natural gradient background is more visually interesting than a flat color background and shows the use of natural colors in the University of Nebraska brand.



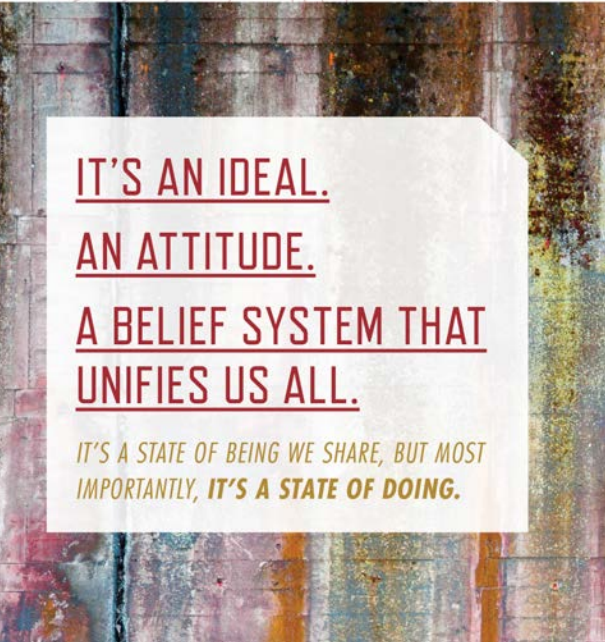
Here, a sky is used to provide an interesting backdrop that works nicely with the global impact of the overall story.



PHOTOGRAPHY STYLE & TREATMENT

► Textural Shots:

Walls, pavements, and structures give photos an urban feeling that will reinforce the University of Nebraska’s urban campuses.



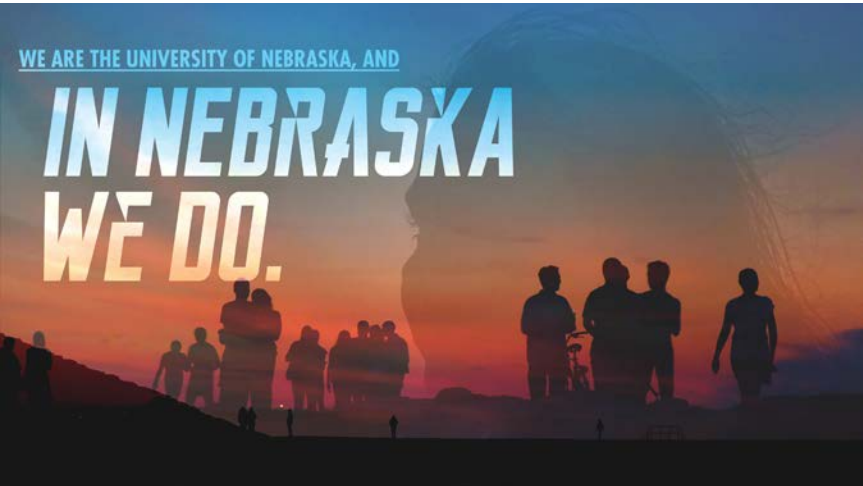
▲▲▲

Textural shots can provide more of an action-oriented or urban context to compositions. Use abstract photography like a wall with interesting textures, or traffic at night, or close-ups of workspaces with interesting textures.

PHOTOGRAPHY STYLE & TREATMENT

► Silhouettes:

Capturing people, either alone or in groups, in silhouettes against a sunset or the Nebraska landscape creates dynamic photos that can be used to demonstrate the bond of Nebraska’s people and the land.



◀◀◀ This composition is three silhouettes overlapping each other in various scales. It highlights the individual, but in the context of a community.



◀◀◀ This shows individuals in silhouettes through the use of a panoramic shot to give more perspective on the individual in their atmosphere.



▲▲▲ This shows silhouettes of groups moving as a unit in one direction.



PHOTOGRAPHY STYLE & TREATMENT

► Photos of People:

Photos of people should not appear staged or overly posed, and the subjects should not be aware of the camera. Overall, they should be moving, looking ahead, or in a state of doing. Individuals should be photographed in environments related to their research or interests. Groups should be diverse and active, working and doing together.



This shows a group of people acting together.



This shows groups of individuals in Nebraska doing different things that are connected together by a larger story.

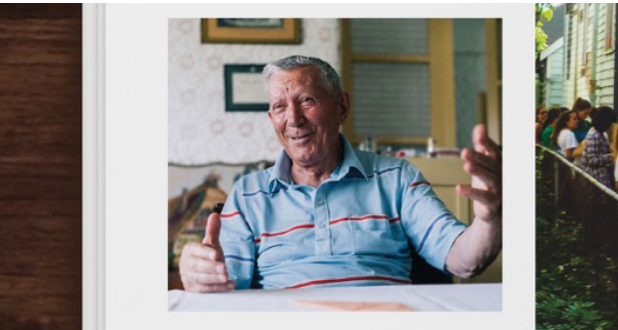


PHOTOGRAPHY STYLE & TREATMENT

▶ Portraits:

Portraits should be active and the subject should be engaged in the work they are doing. Photos should tell the story of the individual as much as the copy does. Portraits should never be posed.

Please note: while basic, camera-aware headshot portraiture is necessary at times, it is not intended for use within branded design.



Here, an individual portrait is being highlighted in a specific story.



Here's an example of photography from various individual stories coming together to create a unit.



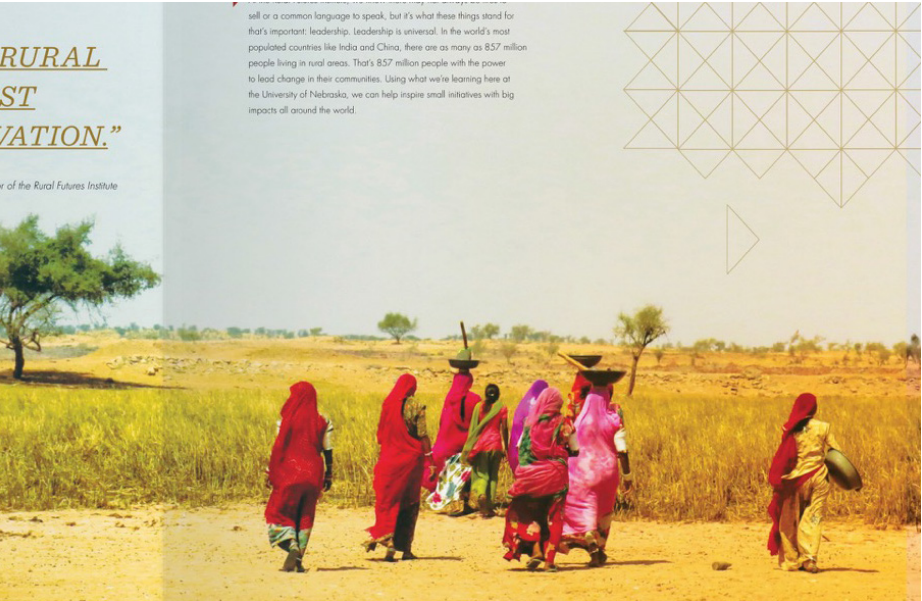
Creates a narrative by highlighting an individual that relates to the headline.



PHOTOS OF ENVIRONMENTS

► Global Photography:

Photography should highlight global examples of research that affect the world, but otherwise follows the same guidelines. For example, the Water for Food Institute and Rural Futures Institute could use shots of a project’s impact in China or India. The subjects of photos should be active.



These photos show groups of people in an international environment, being active or doing things.

PHOTOS OF ENVIRONMENTS

► Rural Photography:

Photography should be active. Agriculture and dynamic landscapes should have movement and not be empty: no desolate prairies or fields.



These examples show dynamic shots of rural areas with people or things being active.



PHOTOS OF ENVIRONMENTS

► Urban Photography:

Photography should highlight textural shots of active streets, cityscapes with sunrises, and city walls. Shots that include agriculture in urban environments are desirable. Modern labs and classrooms should be bright and bold.



These examples show city skylines of Lincoln and Omaha. These shots are typically shot wide to give an expansive view of the city to create an interesting perspective.

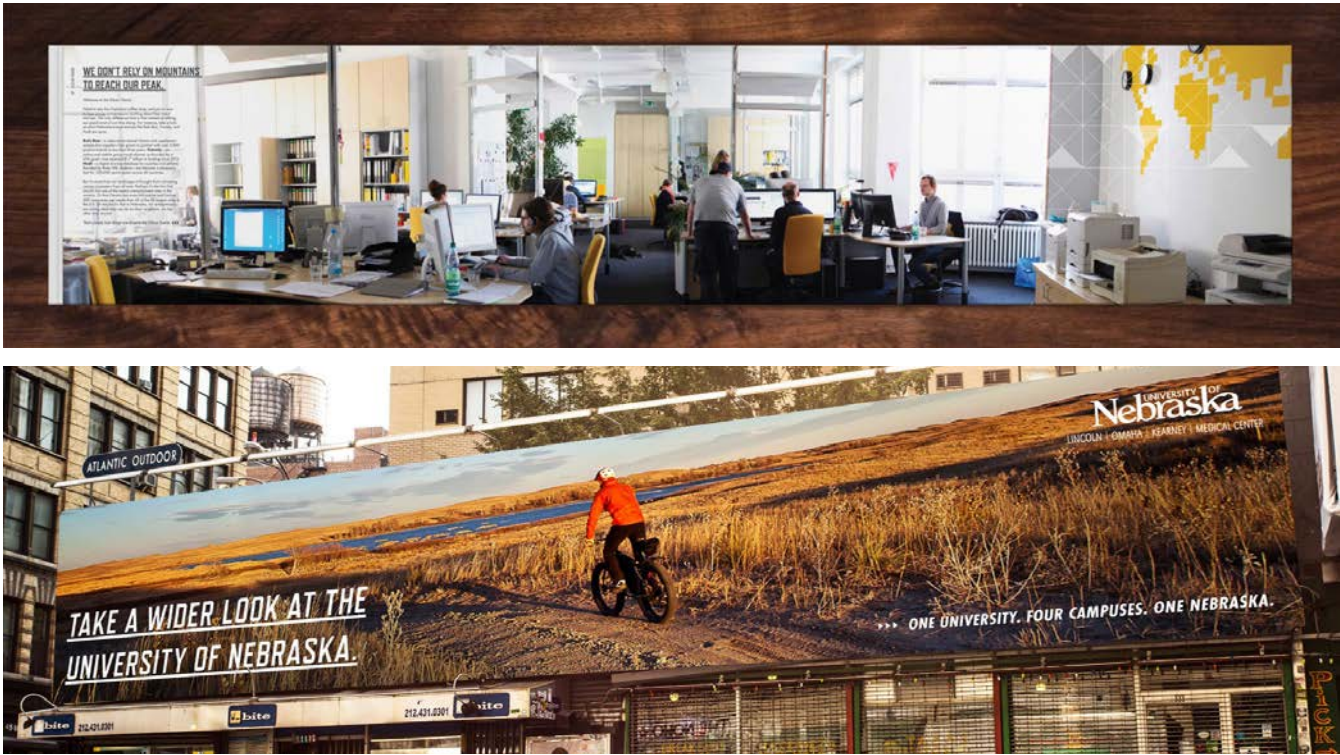
If speaking to a specific story in an urban setting, closer exterior shots of buildings can be used to highlight the city, while a zoom-in on the lab shows the research that is happening.



PHOTOGRAPHY STYLE & TREATMENT

► Panoramic Photography:

Panoramic photography can be used to convey the breadth of the initiatives and campuses at the University of Nebraska. Photos should show people in action. When used on billboards, panoramic photos become even more dynamic and can play against the setting--landscape photos placed in urban billboards create striking contrast, and vice versa.



These photos encourage viewers to look at the University of Nebraska through a wider lens and physically demonstrate the expansive nature of the University.



Composition

COMPOSITION



Compositions should include active elements that highlight direction. Proper use of brand elements, arrows, active shots of people moving forward, and typography can further the mood of movement and create a more dynamic composition. People should be doing. Elements are moving. Typography is bold. Compositions should always begin with the story in mind.





INTEGRATION OF BRANDED PATTERNS & SHAPES

► Lattice Pattern:

If using the lattice pattern over top of photos, make the lattice pattern lines red, gold, or white. If using the lattice pattern over top of a white background, make the lattice pattern lines red or gold. When using the lattice pattern to overlay photos, you can add breaks to frame specific shots or highlight specific areas of the photo.

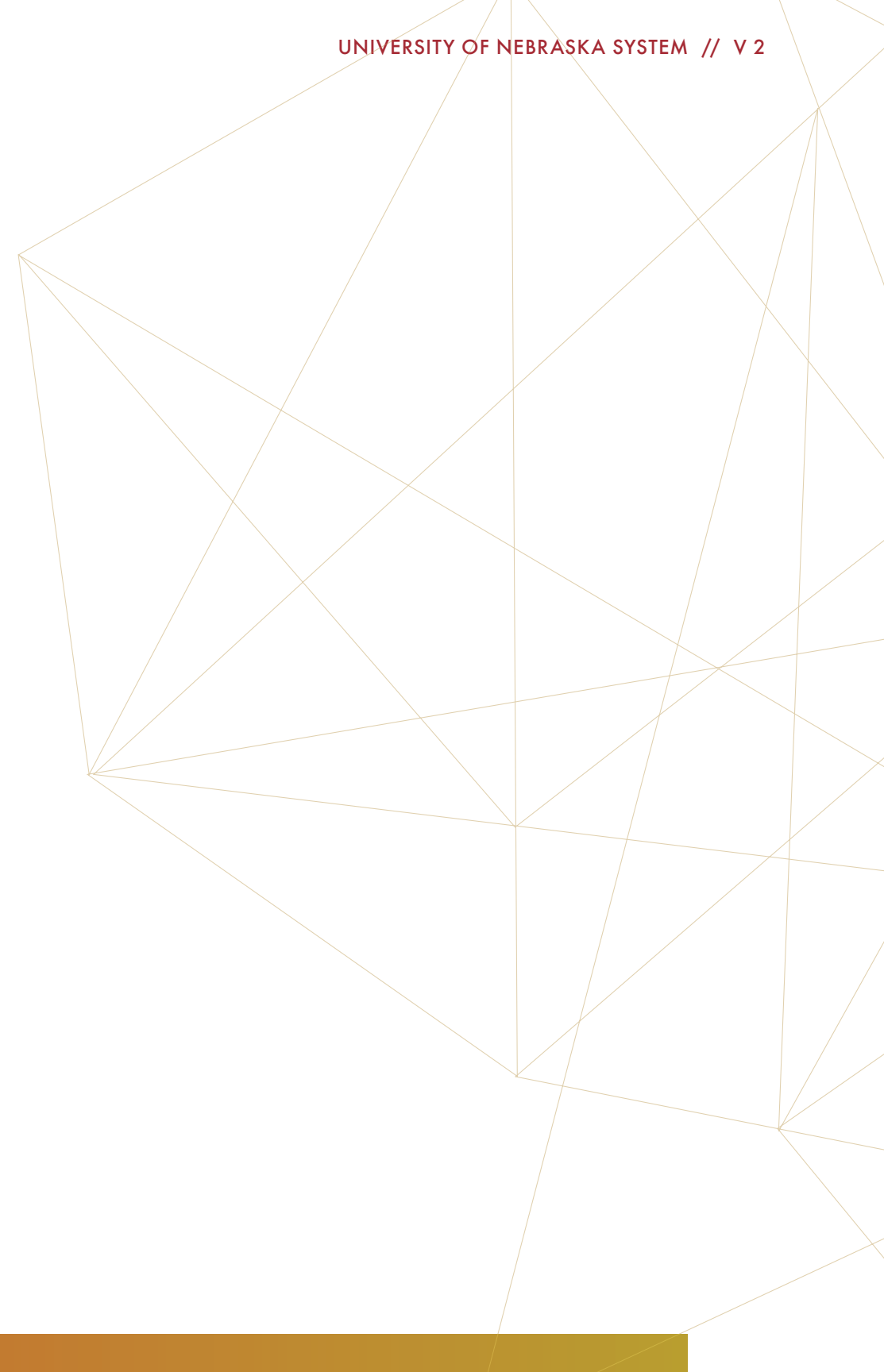
The triangles of the lattice pattern should not overpower the composition but should include at least three rows of cubed triangles (four triangles complete a cube). In traditional print pieces, cubes should be no larger than 1 inch in scale and triangle pattern lines should be no thicker than 1 pt. When doing larger scale projects, such as a bus shelter ad or a billboard, scale the lattice pattern to visually achieve a similar thin weight ratio to traditional print pieces.

► Line Art:

Colored line art should be red or gold when used on a white background. Make line art white when overlaying photos. Line weight should be no thicker than 0.5 pt. on traditional print pieces.

► Arrows:

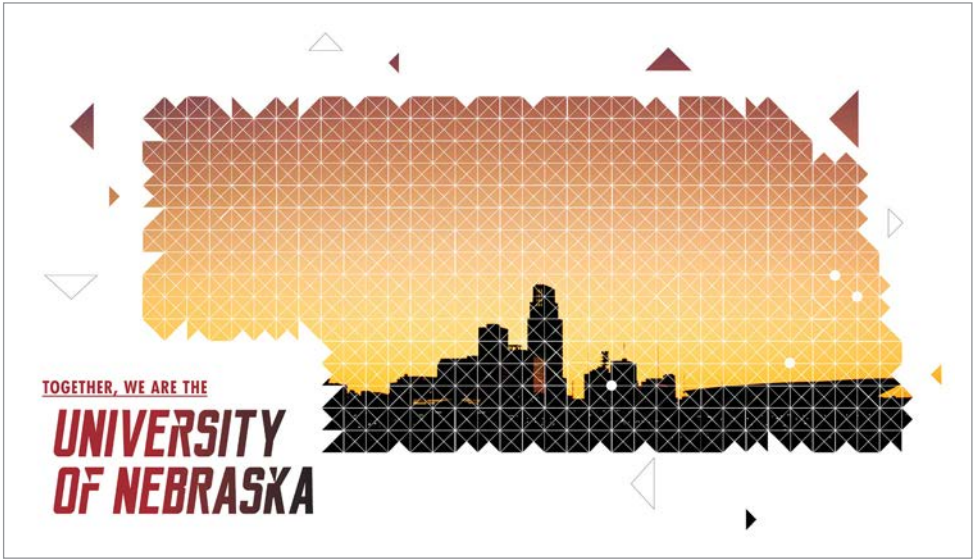
When used to emphasize the beginning of a headline, use one small arrow. Use three small arrows after paragraphs to break up the section. Arrows can break off from the lattice pattern in various scaled sizes.



INTEGRATION OF BRANDED PATTERNS & SHAPES

► Simple Photography Within Defined Shapes:

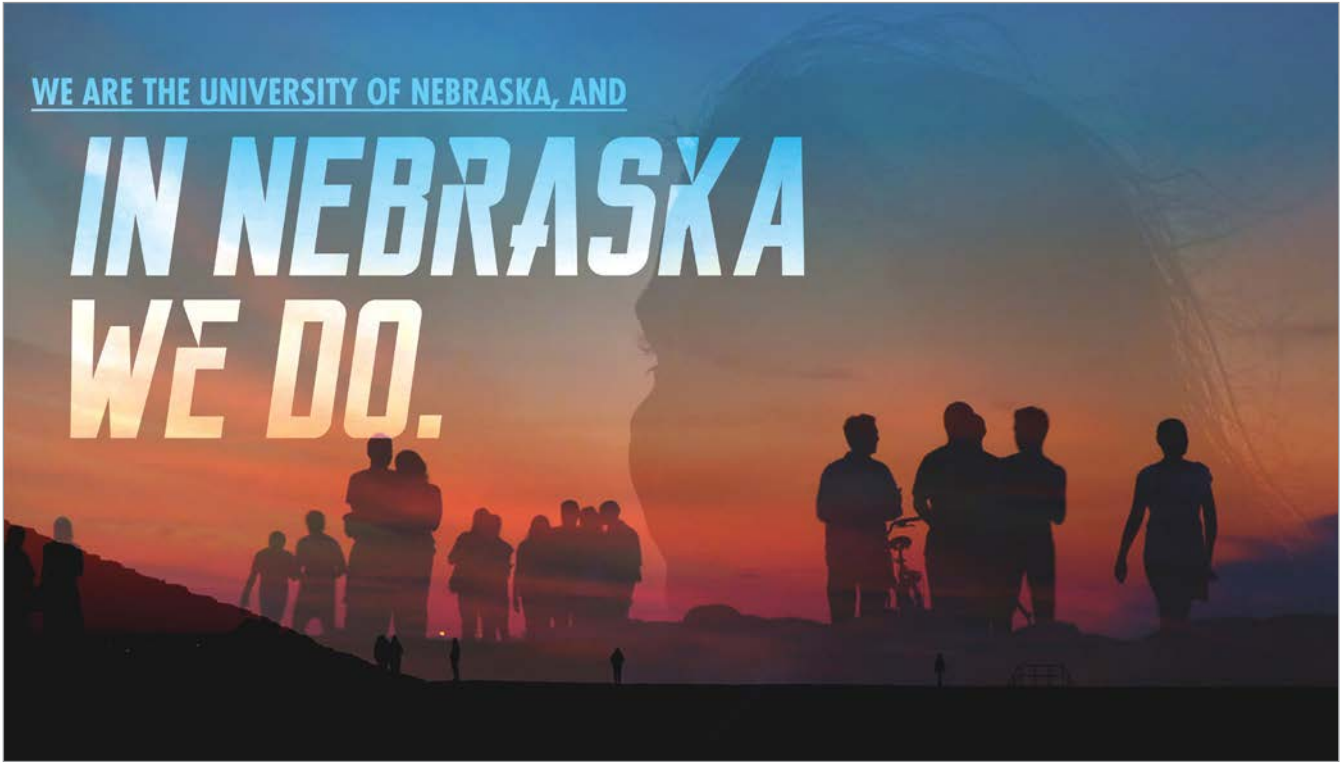
The outlined shape of the state of Nebraska can be used to frame a composition. The background should include a simple, clear landscape or city photo to enhance the composition. There is also flexibility to use the lattice pattern as a grid with people breaking out of openings and interacting throughout the state of Nebraska shape.



INTEGRATION OF BRANDED PATTERNS & SHAPES

► Silhouettes Overlaying Photos:

Silhouettes can overlay other silhouettes or environment photos to convey a sense of community within the state of Nebraska. Silhouettes should contain contrast so that small-scale silhouettes overlay large-scale silhouettes.

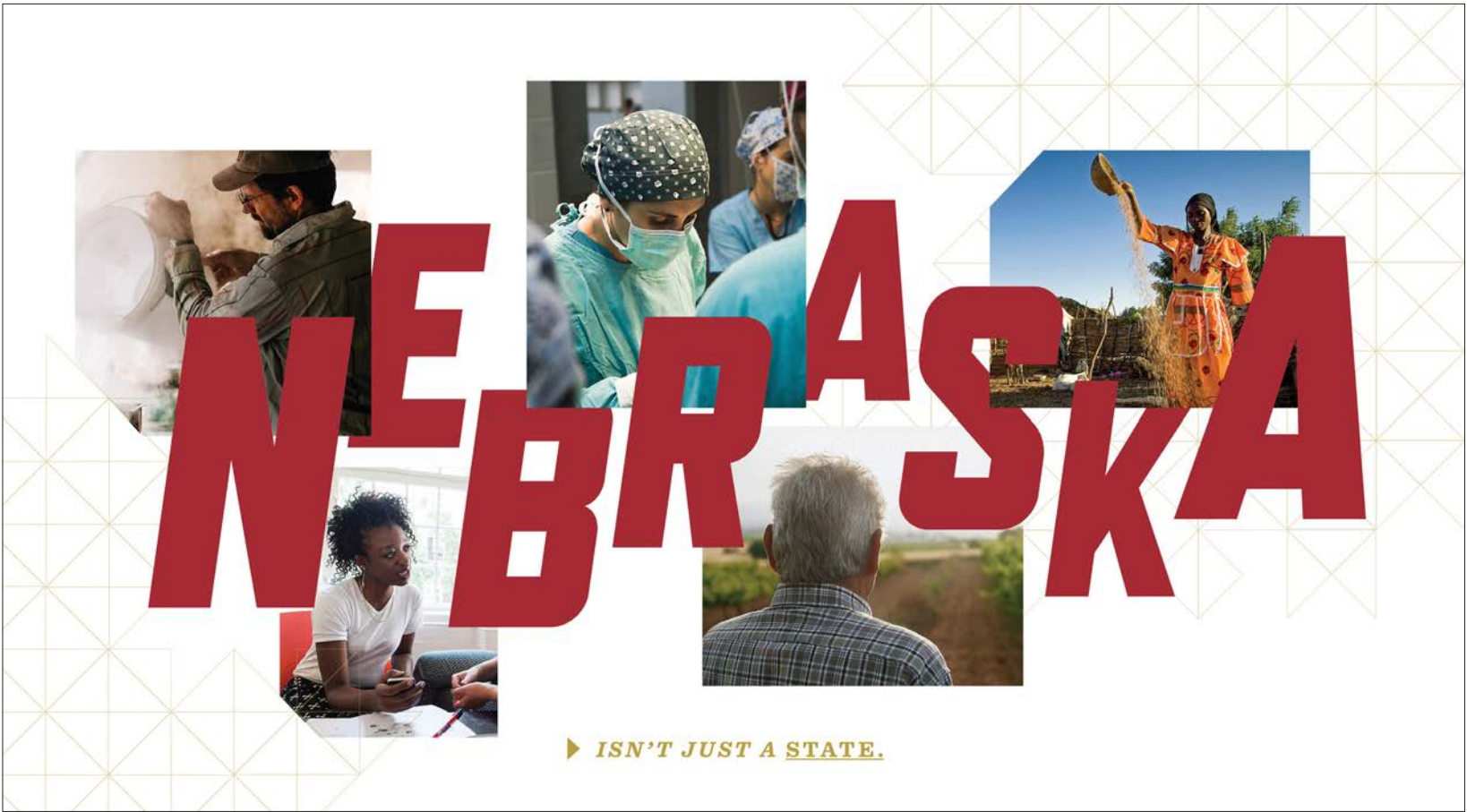


INTEGRATION OF BRANDED PATTERNS & SHAPES

► Integration of Typography and Photography:

Typography can interact with photography in three distinct ways.

1. Large letters can interact with multiple photos to create dimension in layered integration. This execution should only use one simple word with no more than five photos reflecting the various aspects of the story, in an assortment of sizes.



INTEGRATION OF BRANDED PATTERNS & SHAPES

► Integration of Typography and Photography:

2. Typography can knock out of a shape and then be overlaid on a photo. Typography should be readable and should not be used with overly busy photography.



INTEGRATION OF BRANDED PATTERNS & SHAPES

► Integration of Typography and Photography:

3. Typography that is knocked out of an overlay can have photography peeking out through the letters, creating an interesting window for photography within headlines. This technique should only be used with one or two-word headlines.



The background is a vibrant sunset sky with orange, red, and blue hues. Overlaid on the left and right sides are semi-transparent geometric patterns consisting of a grid of triangles. The title 'Digital Application' is centered in a large, white, sans-serif font. There are small red triangles pointing towards the center from the top, bottom, left, and right edges of the frame.

Digital Application

DIGITAL APPLICATION



[Web and digital application will be included in style guide once material is created.]

► Video and Motion:

- Any animations of patterns
- How to handle intros and outros
- Title cards and nameplates

► Web Usage:

- Hex colors
- Digital ads
- Social media cover graphics



Design Spectrum

DESIGN SPECTRUM



The University of Nebraska brand is flexible and should be executed differently depending on the scenario. The design spectrum is comprised of two distinct modes that form a spectrum for the brand.

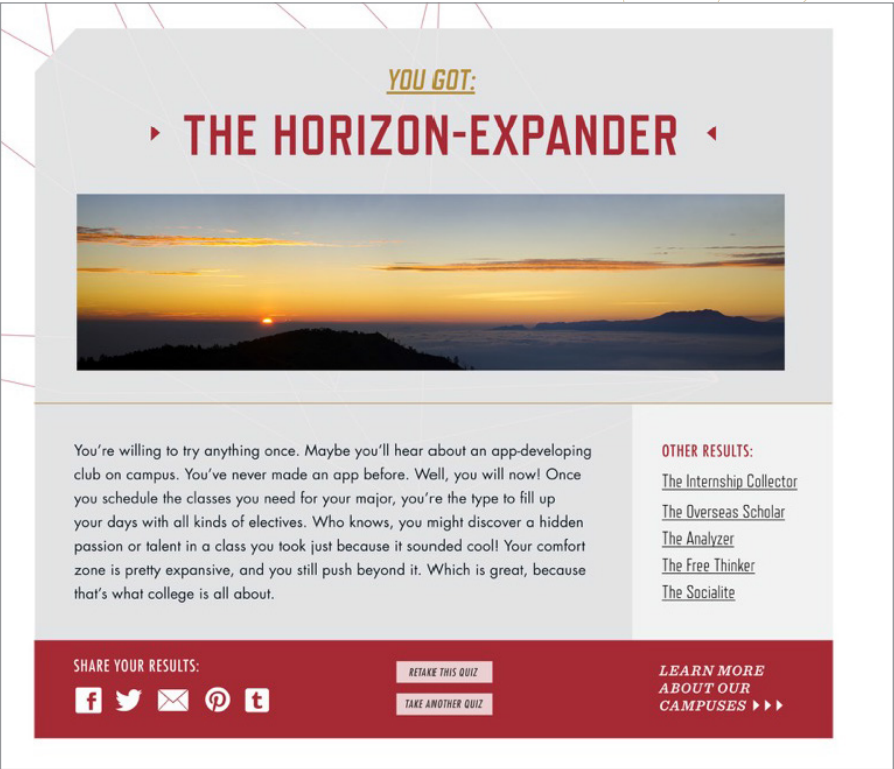
- ▶ Bold
- ▶ Sophisticated
- ▶ Informational



DESIGN SPECTRUM

► Mode 1: Bold

Messaging found in the Bold Mode is directed toward the University of Nebraska’s youth audiences: 8th graders, high school juniors, and seniors. Copy should be simple, digestible, motivational, and inspirational. Ultimately, copy should be focused on helping young Nebraskans live up to their full potential. The most important point to communicate is that they are capable of going to college, and the University of Nebraska will help them, wherever that may be. Overarching brand elements can be used within the design. Bold photography and headlines should support brand element use. Red and gold should be the predominant colors. In Bold Mode, Reckoner and Refrigerator should be the main typefaces used in headlines



DESIGN SPECTRUM

► Mode 2: Sophisticated

Messaging found in the Sophisticated Mode is directed toward the University of Nebraska’s adult audiences: taxpayers, policymakers, and business influencers, etc. Copy should be grounded in state pride, but focused on the impact the University of Nebraska is making within the state, the nation, and the world.

Compositions should make these groups want to support the University and its initiatives, financially and emotionally. Small hints of brand elements should be used so the University of Nebraska’s personality can shine through.

White space plays a larger roll in this mode to create a more premium feel. Generally speaking, typography in this direction should be laid out with thinner weights, creating a more elegant look and feel. The Refrigerator typeface should be used for headlines, while thinner weights of the Sentinel typeface should be used for subheads, and the Futura typeface should be used for body copy.



DESIGN SPECTRUM

► Mode 3: Informational / Functional:

The informational design style is more utilitarian and functional. Its application tends to be appropriate on internal uses outlined below. Examples will be added as they are made.

- Powerpoints
- Signage
- Word docs
- Cover sheets
- Invites
- Table covers and other event items.



Logo Usage

LOGO USAGE



The logo guidelines on these pages are high level, and guide University of Nebraska System branded storytelling and marketing uses. There is a more in-depth university-wide stationery guide that shows how to use the University of Nebraska logo in a variety of applications, including stationery, business cards, etc.

Also, the logo guidelines that follow are not meant to replace the usage guidelines of the various entities covered. Each of the university’s four campuses and university-wide institutes have logo and brand guidelines of their own for their marketing and communications purposes.



LOGO USAGE

► The University of Nebraska System Logo

Whenever the university is communicating a general University of Nebraska System message, it should use this logo. The logo should only be used in black and white—a color version is not available. The logo should not be used locked with campus or institute icons, although they may appear on the same page.

The black logo should be used against white and light colored backgrounds, while the knocked out white logo should be used for overlaying darker photography and background colors.



▲▲▲
Note: When placing the logo over darker colored backgrounds and photography, a lighter container can be used to create needed contrast (see above callout for details).

LOGO USAGE

▶ Using the University of Nebraska System Logo

We ask that the following guidelines are adhered to when using the University of Nebraska System logo:



Never change the color of the logos. Only all-black and all-white versions should be used.



Never condense or expand the logo.



Never change the size of the “University of Nebraska” or “System” portions of the logo.



Never try to recreate the logo with different sets of fonts. Logo files are available for use via download on Nebraska.edu.



Never apply the logo to a bold pattern or dark background unless it is reversed.

Please do not use the old versions of the logo pictured below.



LOGO USAGE

► The University of Nebraska High School Logo

All communications about the University of Nebraska High School (UNHS) should use this logo. The logo should only be used in black and white—a color version is not available. The logo should not be used locked with campus or institute icons, although they may appear on the same page.

The logo is currently approved for use inside of a colored chevron on the UNHS website, but this is the only approved application with a chevron or other graphic element around the logo. The logo must stand alone in all other use cases.



LOGO USAGE

► Using the University of Nebraska High School Logo

We ask that the following guidelines are adhered to when using the University of Nebraska High School logo:



Never change the color of the logos. Only all-black and all-white versions should be used.



Never condense or expand the logo.



Never change the size of the "University of Nebraska" or "High School" portions of the logo.



Never try to recreate the logo with different sets of fonts. .



Never apply the logo to a bold pattern or dark background unless it is reversed.



QUESTIONS



This style guide is a tool to help strengthen the consistency in University of Nebraska communications. It is provided to establish a framework for communicating the NU System brand moving forward.

If you have any questions about the brand, please contact:

Jackie Ostrowicki
Assistant VP for External Relations
Director of Marketing, Branding and Digital Media

402.472.7130
jostrowicki@nebraska.edu





UNIVERSITY OF
Nebraska
System

The logo for the University of Nebraska System is centered in the image. It features the words "UNIVERSITY OF" in a small, sans-serif font above the word "Nebraska" in a large, stylized serif font, with "System" in a smaller sans-serif font below it. The entire logo is white and set against a background of a city skyline at sunset, with a large orange-to-yellow gradient overlay and a network of thin white lines.