<table>
<thead>
<tr>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Introduction</td>
</tr>
<tr>
<td>4. Brand Positioning</td>
</tr>
<tr>
<td>13. Copy</td>
</tr>
<tr>
<td>18. Typography</td>
</tr>
<tr>
<td>27. Color Palette</td>
</tr>
<tr>
<td>30. Design Elements</td>
</tr>
<tr>
<td>36. Photography</td>
</tr>
<tr>
<td>48. Composition</td>
</tr>
<tr>
<td>57. Digital Application</td>
</tr>
<tr>
<td>59. Design Spectrum</td>
</tr>
<tr>
<td>64. Logo Usage</td>
</tr>
<tr>
<td>73. Questions?</td>
</tr>
</tbody>
</table>
The University of Nebraska 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 as a whole. We understand that each campus has a unique sub-identity and accompanying brand guide. We have taken those identities into 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 Institutional logo guide that will touch on stationery, business card, campus and institute logo usage, and a secondary logo process. Logo 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 Positioning

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:**
  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:**
  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**
  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 43,000 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.
Brand Positioning

**TONE**

The University of Nebraska tone words describe the personality of our brand. Just as with a person, you can emphasize and de-emphasize 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.
Audience Tone Levels

**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:**
  - GENUINE
  - INTREPID
  - PRAGMATIC
  - WELCOMING
  - COMMITTED
  - PURPOSEFUL
  - TRANSFORMATIVE
Audience Tone Levels

- College Pipeline Students:
  - GENUINE
  - INTREPID
  - PRAGMATIC
  - WELCOMING
  - COMMITTED
  - PURPOSEFUL
  - TRANSFORMATIVE
Audience Tone Levels

- GENUINE
- INTREPID
- PRAGMATIC
- WELCOMING
- COMMITTED
- PURPOSEFUL
- TRANSFORMATIVE

Nebraskans:
National Audience:

- Genuine
- Intrepid
- Pragmatic
- Welcoming
- Commited
- Purposeful
- Transformative
Brand Positioning

CREATIVE SUMMARY OF BRAND CONCEPT

In Nebraska, We Do:
The world needs more of the University of Nebraska. 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, 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.
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 structure 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.
"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.

**KEY THEMES**

**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.)
**HEADING**

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.

---

**WHEN THE WORLD NEEDED US, IT DIDN’T HAVE TO ASK.**

- Highlights the University’s sense of purpose and courage to “do” when you’re not asked.
- Prepared to handle last year’s Ebola outbreak. When faced with the reality, even those who did were 75 healthcare workers from UNMC’s biocontainment unit, instead of the very procedure they had to perform. These brave individuals risked their lives; they didn’t even know. What they did know, however, was how much they were needed.

---

**IMPROVING THE WAY WE MOVE**

- Plays off context of environment at a transportation hub while establishing confidence in the University’s accomplishments.
- "Building/Building" to make an interesting, forward-looking statement.

---

**BY BUILDING BETTER DEVICES, WE’RE BUILDING NEBRASKA’S ECONOMY.**

- Uses wordplay (building/building) to make an interesting, forward-looking statement.
- "No one ever won a scholarship for doubting themselves."

---

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

We’re doing all we can to make sure every high school student who wants to go to college can do just that. Not only is earning a degree important to you and your family, it also makes a difference for us as a state. Problems are solved, actions are taken, and leaders are born through higher education. And with every new leader, Nebraska grows a little stronger.

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

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.

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

## TYPEFACES

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

### Headline, Subhead, Callout, and Body Copy Fonts:
- **Reckoner Bold**
  - Designer: 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 Italic**
  - Designer: Ryan Clark
  - Reckoner – is bold and blocky, which is ideal for using as a word-window, overlaying Nebraskan scenery.

- **Refrigerator Deluxe**
  - Designer: 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.

- **Sentinel Light**
  - Designed by: Hoefler & Co.
  - Sentinel – is more formal. It breaks up bold headlines and can be used to accent the beginning of body copy.

- **Futura Light**
  - Designed by: Paul Renner
  - Futura – is a modern sans serif typeface that makes body copy easy to read in print and web.

- **Please Note:**
  - If you are designing a piece and do not have access to these fonts, recommended default typefaces are Futura 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.

### Formal Typefaces:
- **Minion**
  - Designed by: Hermann Zapf
  - Minion – is a serif typeface that should be used for formal correspondence and body copy. [Uses will be expanded once typeface is utilized in branded material.]

- **URW Grotesk**
  - Designed by: Robert Slimbach
  - URW Grotesk – is a sans serif typeface that should be used for body copy. [Uses will be expanded once typeface is utilized in branded material.]

- **Refrigerator Deluxe Light**
  - Refrigerator Deluxe Regular
  - Refrigerator Deluxe Bold
  - Refrigerator Deluxe Heavy

- **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

- **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

- **Liberator**
  - Designed by: Robert Slimbach
  - Liberator is bold and blocky, which is ideal for using as a word-window, overlaying Nebraskan scenery.
Typography

**TYPEFACES**

Where to purchase and download these typefaces:

**RECKONER**

Reckoner – Print Only (Free for commercial use)
Download here: www.alexdale.co/reckoner.html

**LIBERATOR**

Liberator – Print Only (Must be purchased for commercial use)
Purchase here: www.losttype.com/font?name=liberator

**Refrigerator Deluxe**

Refrigerator Deluxe – Web & Print (Free with Adobe Typekit, or available for purchase)
Purchase here: https://www.myfonts.com/fonts/marksimonson/refrigerator-deluxa/

**Sentinel**

Sentinel – Web & Print (For purchase only)
Purchase here: http://www.typography.com/fonts/sentinel/overview/

**Futura**

Sentinel – Web & Print (Free with Adobe Typekit, or available for purchase)
Purchase here: http://www.fonts.com/font/linotype/futura?QueryFontType=Web#buying-options

▶ 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.
**Typography**

## 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 doesers 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.

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.

---

*BECAUSE IT’S NOT WHERE OUR BREAKTHROUGHS TAKE PLACE THAT MATTERS—*

---

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.
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.
Callouts and Captions:

Sentinel is the primary typeface for callouts. Callouts 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.
**Typography**

**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. Minion and Grotesk can be used as alternatives to these typefaces; however, Futura Book works specifically within the brand.

  At the Rural Futures Institute, we know there may not always be time to sell or a common language to speak, but it’s what these things stand for that’s important: leadership. Leadership is universal. In the world’s most populated countries like India and China, there are as many as 857 million people living in rural areas. That’s 857 million people with the power to lead change in their communities. Using what we’re learning here at the University of Nebraska, we can help inspire small initiatives with big impacts all around the world.

  Don’t assume that the cost of tuition will keep you from going to college. (It won’t.) Don’t assume that it isn’t an option for you, because it might not have been for your family. (It is.) And don’t assume that not knowing what you want to do means you never will. (It doesn’t.) Once you’re confident in your abilities, the rest will come naturally.

  So if going to college is something you want to do, the University of Nebraska is here to help you do it.

  **CLICK HERE TO SEE WHAT YOU CAN DO.**

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.
Typography

**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.

  From the lives in Omaha changed by the actions of volunteers, to Nebraskans no longer affected by cancer. From the scientists monitoring air pollution, to the first-generation college grads now teaching and thriving.

  
  **EVERY SUCCESS BUILDS UPON THE PROGRESS WE’VE MADE ALREADY.**
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.
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, 13, 45
  - CMYK: 12, 100, 91, 3
  - #d00d2c

Red has been the color most identified with the University of Nebraska. Its continued use as the brand’s primary color will ensure consistency and recognition moving forward.

**Primary Accent Color:**
- Gold
  - Pantone 457 U
  - RGB: 178, 152, 68
  - CMYK: 31, 35, 88, 4
  - #b19844

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 sunsets, all natural parts of Nebraska. Gold also adds a premium feel to the University brand and conveys a sense of permanence. It plays well off the other colors in the brand as well as against suggested brand photography (open skies in particular).

**Secondary Colors:**
- True Blue, Green, and Night Black
  - Pantone 319 U
  - RGB: 24, 199, 210
  - CMYK: 67, 0, 21, 0
  - #17c7d1

- Light Blue
  - Pantone 346 C
  - RGB: 110, 203, 152
  - CMYK: 56, 0, 54, 0
  - #6ecb98

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

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. Black is a strong yet neutral color that adds sophistication, elegance and power.

**Neutral Colors:**
- White
  - CMYK: 0, 0, 0, 100
  - Tint: 45%

- Black
  - CMYK: 0, 0, 0, 100
  - Tint: 10%
Design Elements
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

**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.

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

**Design Elements**

- **Line Art, Icons, and Illustrations:**

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

  (Once icons and illustrations are created, style guidelines will follow in the next edition of the style guidelines.)

  ![Line art example](image)

  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.

  ![Line art over photo](image)

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

  ![Line art as background](image)

  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.

  ![Example of gradients over a full-color photo](image1)

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

  ![Example of gradients over black and white photos](image2)

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

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

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.
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 backgrounds 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

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.
Photography

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.
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.
Every success builds upon the progress we’ve made already.
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.

ISN’T JUST A STATE.
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.

Not just the University of

THIS PART

of Nebraska
Composition

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.
Digital Application
Digital Application

D I G I T A L  A P P L I C A T I O N

[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
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
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.
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.
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.
The logo guidelines on these pages are high level, and guide University of Nebraska branded storytelling and marketing uses. There is a more in-depth Logo Guidelines Book 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 Institutes have logo and brand guidelines of their own for their marketing and communications purposes.
The University of Nebraska Logo

Whenever the University is communicating a general University of Nebraska message, it should use this logo. There may be applications when it is necessary for the main logo to include campus names. See next page for usage of that logo variation. Usage of this logo versus the logo with campus names will vary by application, message and piece.

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.
Logos Usage

LOGO USAGE

The University of Nebraska Logo with Campus Names

Whenever the University is communicating a message and needs to call out that it has four campuses, this type-based lockup allows the University of Nebraska logotype to include campus names. Usage of this logo versus the logo without campus names will vary by application, message and piece.

For setting this unified logo lockup against colored photography and darker backgrounds, place the logos in a lighter container. This allows for proper use of all University campus logos as they are intended.
The University of Nebraska Logo with Campus Logos

This option is intended for use when space allows on University communications about the collective efforts of all four campuses together. This icon-based lockup allows the University of Nebraska logotype to be the focus along with the support of its four campus icons set along its side.

The same color guides are in place as the independent University lockup. The black version of the icons should be used against white and light colored backgrounds, while the knocked out white versions should be used for overlaying darker photography and background colors.

Note: When placing this lockup over darker colored backgrounds and photography a lighter container is used to create needed contrast (see above callout for details). This allows the Lincoln campus icon to adhere to its own icon guidelines (which don’t allow for a knocked out white usage).
The logo guidelines on this page are for University of Nebraska branded uses. They are not intended to replace the usage guidelines for materials created by the campuses specifically for their own use. Each of the University’s four campuses have guidelines governing appropriate use on their outward communications.
Logo Usage

LOGO USAGE: INDIVIDUAL CAMPUS LOCKUPS

Lockups with the University of Nebraska Logo

Whenever the University of Nebraska is featuring a story with roots in a specific campus we strive to give equal representation to both the University and the story’s originating campus by locking up the two icons on a one-to-one ratio. The University of Nebraska logo always appears to the left of the campus-specific icon.

Black logos should be used against white and light colored backgrounds, while the knocked out white versions of the icons should be used for overlaying darker photography and background colors (except for when locking up with the UNL campus icon, see callout for details).

Note: When showing Lincoln’s icon, we must show it locked up in black against a lighter background, or for darker layouts, provide a container for the icon to be shown against since its own guidelines prevent the use of a version that is knocked out white.
The logo guidelines on this page are for University of Nebraska branded uses. They are not intended to replace the usage guidelines for materials created by the individual Institutes specifically for their own use. Each of the University’s four Institutes has its own guidelines governing appropriate use on their outward communications.
Lockups with the University of Nebraska Logo

Whenever the University of Nebraska is featuring a story with roots in a specific Institute we strive to give equal representation to both the University and the story’s originating Institute by locking up the two logos on a one-to-one ratio. The University of Nebraska logo always appears to the left of the Institute-specific logo.

Black logos should be used against white and light colored backgrounds, while the knocked out white versions of the logos should be used for overlaying darker photography and background colors.

When using an Institute logo in a lockup with the University of Nebraska logo on University branding material, it is not necessary to use the “at the University of Nebraska” line that is under each logo. The line is redundant in this application.
Questions

 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 University of Nebraska’s brand moving forward.

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

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