



University  
*of* Idaho

THE BRAND BOOK

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# Branding our leading university

As a premier land-grant research university of the people, for the people, by the people, the University of Idaho (U of I) has a unique role in the success of our state and all its citizens. We prepare students to excel in Idaho's economy and the global economy. We transform our understanding of our world with the most robust research in the state, as well as with extension offices in 42 counties, three educational centers and 12 research centers.

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

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

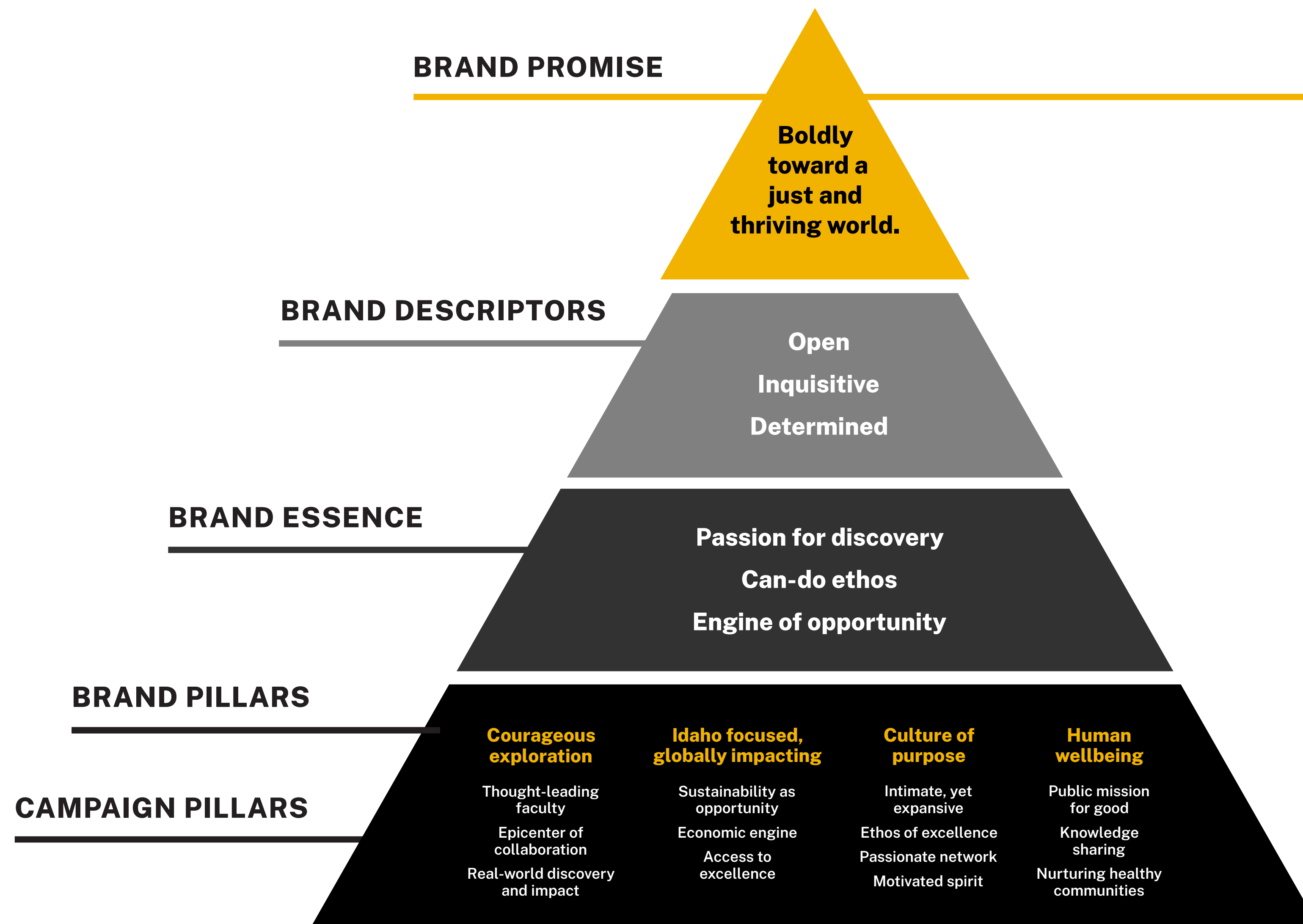


As **THE** University of Idaho, it's in our DNA to be an aspirational beacon for all Idahoans who want to be their best.

# The importance of the U of I brand

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

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



**BOLDLY**

Because we are THE University of Idaho, built by explorers, doers and creators undaunted by obstacles, fear or naysayers. It's in our DNA to work from sun-up to sun-down, to step forward and lead the vanguard, make discoveries and share ideas.

**JUST**

The very embodiment of a land-grant university. An institution created for a world of opportunity, one that provides motivated and exceptional students, and thereby Idaho, a path toward an inspired and successful life.

**THRIVE**

A great state university where a farmer can learn how to win in the global economy. Where water research ensures a small mining town can grow as a healthy community. Where the arts enrich the culture, perspective and quality of life for every Idahoan.

**WORLD**

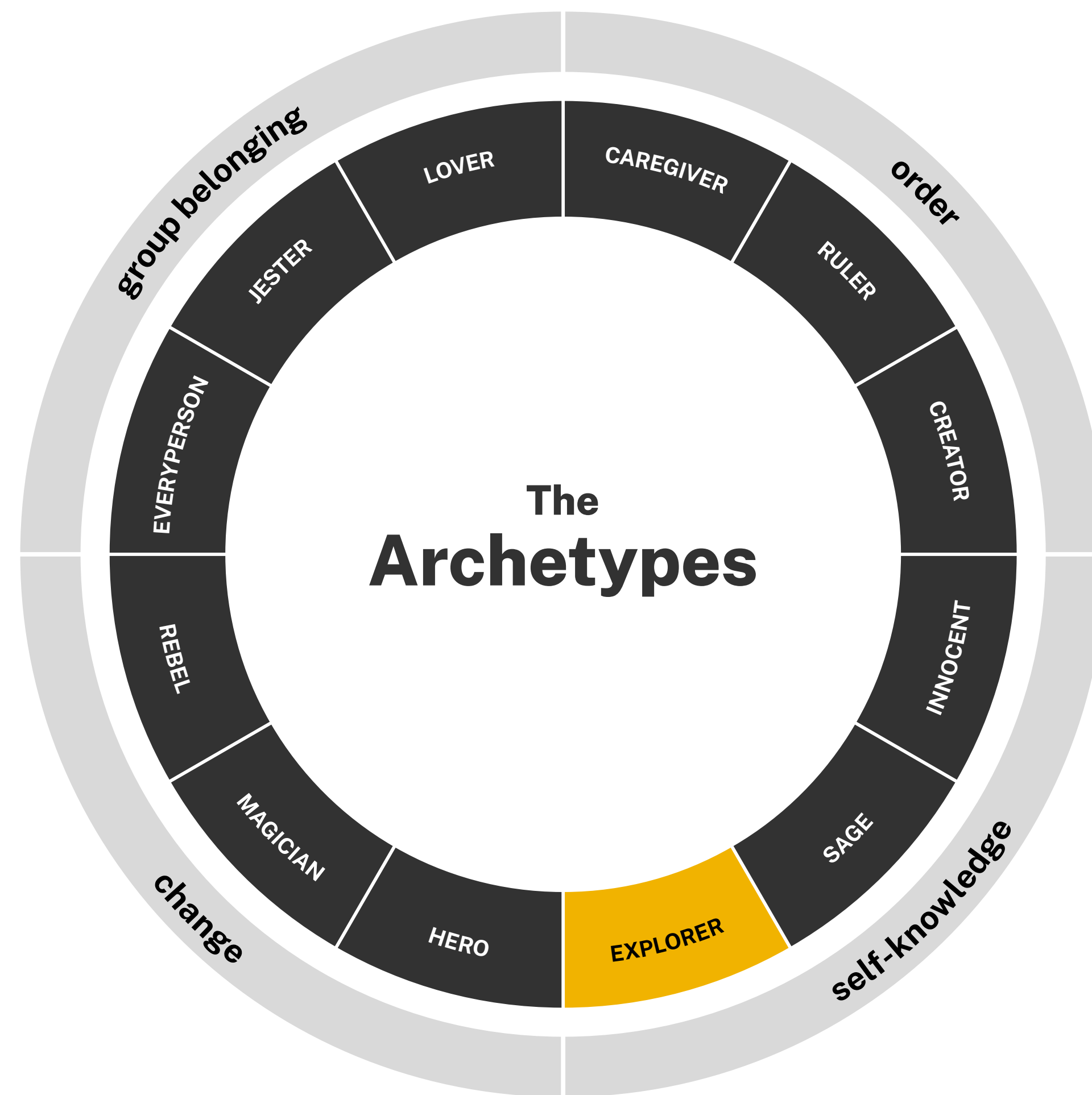
We are of, for and by Idaho. This also means we have inseparable global opportunities and impact, so we prepare our students to look beyond the horizon.

# The Explorers we know



# Our Archetype

We are the Explorer archetype because we not only have an insatiable curiosity for what's around the next bend, inside the newest particle, beyond the next galaxy, we also bring others with us to share in the experience of discovery, knowledge and a better life.



# A few thoughts about our brand voice.

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



As the land-grant university of Idaho, it's in our DNA to be collaborators.

Therefore we're...

<b>innovative</b>	not trendy.
<b>curious</b>	not lost.
<b>courageous</b>	not reckless.
<b>open</b>	not aimless.
<b>agile</b>	not disconnected.
<b>determined</b>	not aloof.
<b>clever</b>	not irreverent.
<b>intelligent</b>	not arcane.
<b>authentic</b>	not staid.
<b>leaders</b>	not dismissive.



# When writing in the Explorer voice.

When we write about U of I's research, discoveries and dynamic learning environment, we're already conveying characteristics of the Explorer archetype. Explorers are curious, smart and welcoming because they want to seek out and discover a better and more fulfilling life.



## OUR VISION

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



## OUR BRAND POSITION

Earning our place among  
the world's great research  
universities.

# Our unique value propositions (UVPs)

## What makes us unique?

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

- ACADEMIC EXCELLENCE
- RESEARCH
- SOCIAL ENGAGEMENT
- STATEWIDE FOCUS
- TOWN & GOWN
- VALUE

# Our UVPs

## ACADEMIC EXCELLENCE

- Top professors who have world-renowned expertise in key fields
- High professor-student engagement
- More guidance counselors rank us as the best college in Idaho
- High third-party rankings: *U.S. News & World Report*, *The Princeton Review*, et al.

# Our UVPs

## RESEARCH

- Conduct more research than any other Idaho institution
- Breadth of student opportunities and hands-on learning in everything from creative arts to hard sciences
- Two-thirds of undergraduates participate in research projects
- Technology transfer so our discoveries are our state's discoveries

# Our UVPs

## SOCIAL ENGAGEMENT

- 18- to 22-year-olds living in a tight community, shared experiences, camaraderie
- More than 200 clubs and activities
- NCAA Division I-sponsored sports
- Built-in network for life, with alumni in locations around the world

# Our UVPs

## STATEWIDE FOCUS

- A mission to help the state move forward
- Extension offices in 42 out of 44 counties
- Three educational centers and 12 research centers
- Research and knowledge shared with all Idahoans
- A key economic driver
- A center for innovation and community engagement

# Our UVPs

## TOWN & GOWN

- Outdoor rec vibe, easy access to everything
- Beautiful location with four seasons
- University and town are safe, walkable, student-oriented
- Perfect integration of academic vibe with rural town; brains and beauty
- Historic buildings, tree-lined campus

# Our UVPs

## VALUE

- The affordability of a major state institution
- \$50 million in scholarships annually
- More than 80% of students have jobs or continuing education plans by graduation
- Highest early- and mid-career pay among Idaho's four-year public universities
- The state's highest four-year graduation rate

# Whom do we serve?

## STUDENTS

We have conversations with potential students, but we don't try to write like a teen. Rather, we demonstrate social currency by being mindful about the things they care about: social life, purpose, inspired learning, fun, friends, community support and opportunities to grow.



# Whom do we serve?



## STUDENTS

**They migrate through several decision and life phases.**

- High school juniors: emerging college decision-makers
- High school seniors: near-term college decision-makers
- Transfer students: typically freshmen and sophomores considering another college
- Current students: those who are already on campus
- Graduate students
- Nontraditional students: those who have other life responsibilities, like work or family

**What do they look for?**

- Excellent programmatic quality
- Affordability (tuition, housing, scholarships)
- Academic reputation
- Vibrant social life
- Access to top-tier faculty
- Athletic community
- Outdoor recreation

# Whom do we serve?

## PARENTS AND FAMILIES

We share the amazing experiences and curated growth their children will have at U of I. We're authentic and inspired in our language, and mindful of parental concerns and wishes, thereby demonstrating U of I is the perfect place for their children to flourish.



# Whom do we serve?



## PARENTS AND FAMILIES

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

- Parents of high school students: helping them choose the right college
- Parents of college students: helping them get the most of their college experience

**What do they look for?**

- Affordability (tuition, housing, scholarships)
- Academic reputation
- Proximity to home: close enough, but far enough away
- Programmatic quality
- Variety of degree programs
- Career opportunities
- Safety

# Whom do we serve?

## ALUMNI

Alumni like to reminisce about their time at U of I and support our university when there is a clear goal or moment to celebrate. So we use language that inspires pride, purpose and our can-do spirit. We share aspirational goals and points of pride while also sharing how important they are to our university's growth and success.



# Whom do we serve?



## ALUMNI

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

### What do they look for?

- Connections: stay involved with U of I and relive the great times they had here
- Reputation: excellent institutional standing within their community
- Pride: want U of I to succeed in its mission, academic standing and athletics
- Momentum: want to know the university is moving forward

# Whom do we serve?

## EDUCATORS AND COUNSELORS

Educators and counselors guide potential students toward opportunities that align with who they are now, but also help them become their best selves. When we write to educators and counselors, we help them feel confident recommending U of I as an excellent choice for their students.



# Whom do we serve?



## EDUCATORS AND COUNSELORS

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

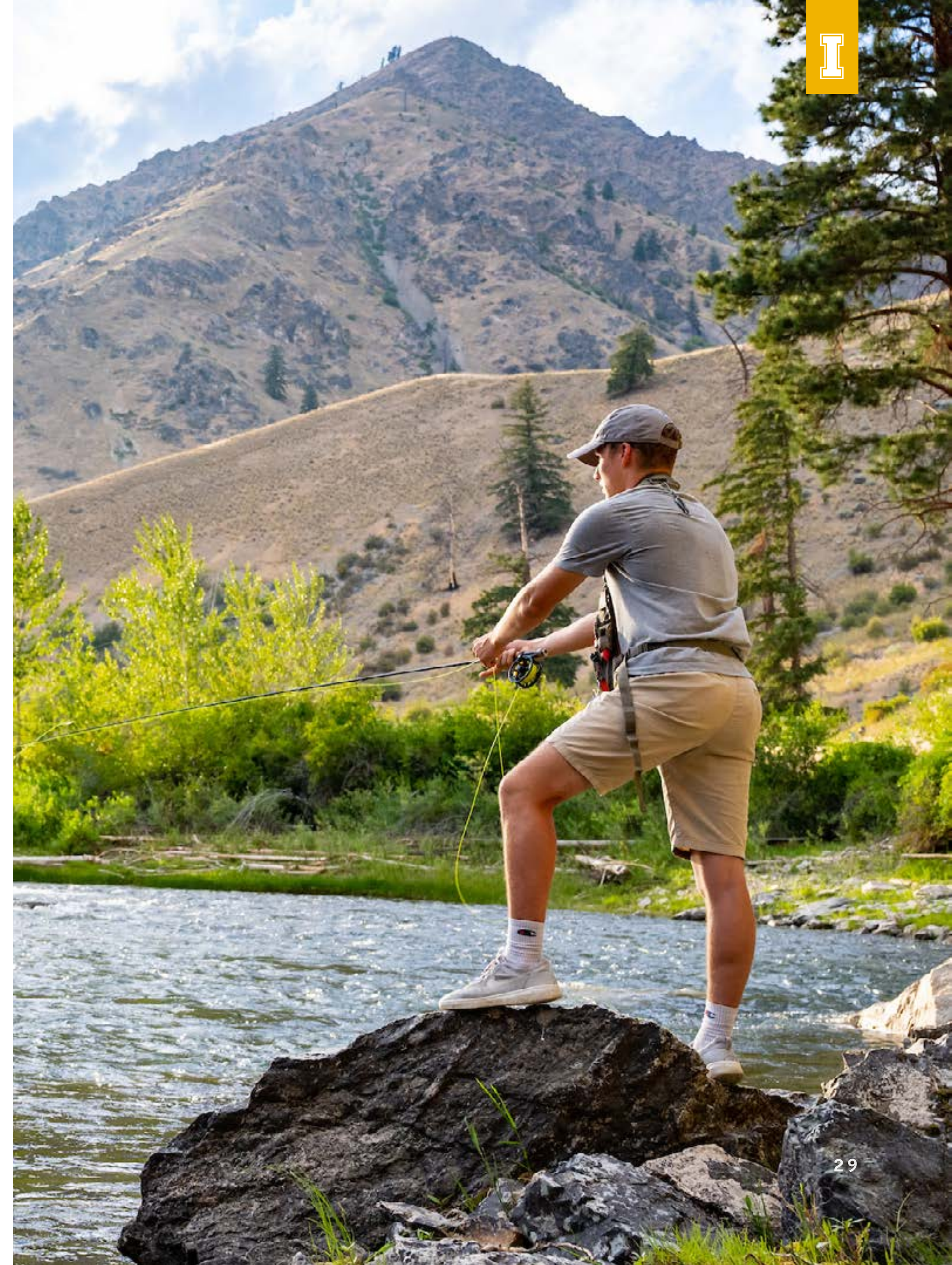
### What do they look for?

- Excellent value
- Academic reputation
- Variety of degree programs
- Career opportunities
- Access to research/hands-on opportunities

# Whom do we serve?

## THE PEOPLE OF IDAHO

The people of Idaho expect their land-grant university to deliver tangible benefits to their state. And while it's in our DNA to help businesses lead, farms grow, educators inspire and artists challenge, we do all of this to ensure our communities are healthy, our economy vibrant, our dreams alive.



# Whom do we serve?



## THE PEOPLE OF IDAHO

### They have a desire for knowledge.

- Business people
- Ranchers and farmers
- Scientists
- Engineers and architects
- City, county and state employees
- General public
- Youth
- Tribal members

### What do they look for?

- Access to the best practices in business, agriculture and design
- Research findings and data
- Guidance and leadership
- Support
- Engagement in specific programs (4-H, etc.)

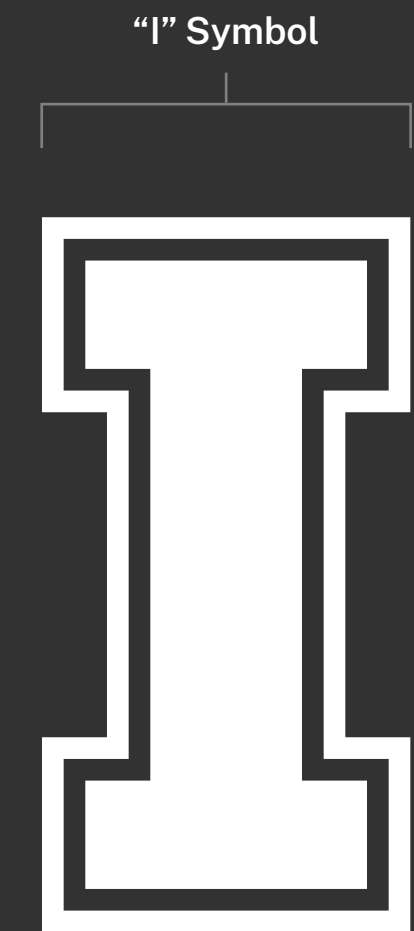
# Style Guide

# Logo

# Logo

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

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





# Logo Colors

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



University  
of Idaho

Pride Gold and Black



University  
of Idaho

Metallic Gold and Black



University  
of Idaho

One-color Black



University  
of Idaho

Two-color Pride Gold and  
White Reverse



University  
of Idaho

Two-color Metallic  
Gold Reverse



University  
of Idaho

One-color White Reverse

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

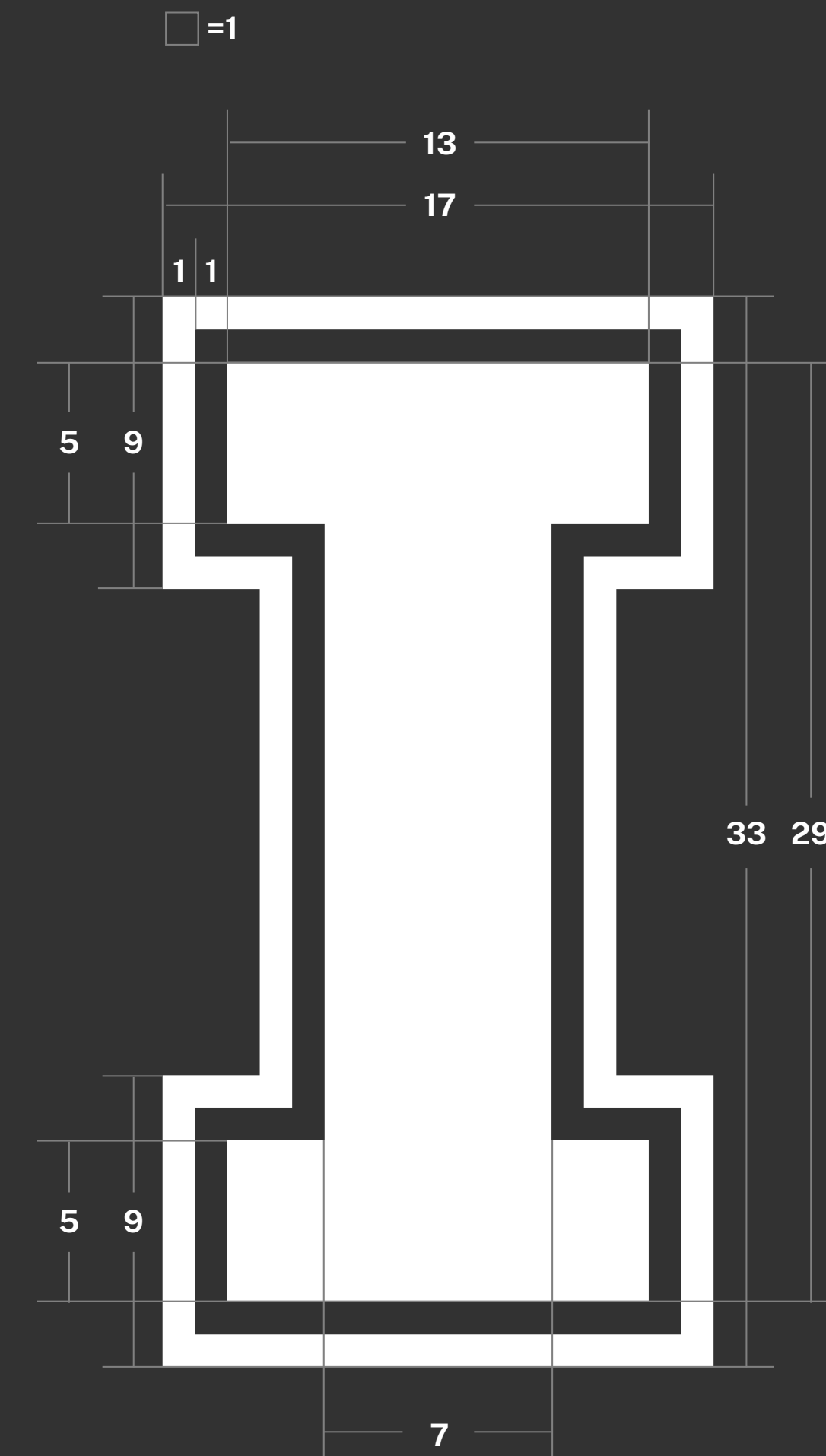
Metallic Gold  
PMS 871 C  
Print with gloss aqueous  
coating when possible

Black  
Hex #191919  
CMYK 20 / 20 / 20 / 100  
RGB 25 / 25 / 25

# Architecture of the “I” letterform

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

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



# Logo Structure

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

There are three acceptable versions of the logo's usage. The primary version, an alternate horizontal version and a horizontal version for small spaces.

Primary Logo



Horizontal Logo



Alternate Horizontal Logo



# Clear Space

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

## Compact Wordmark

If the height of the logo’s container encroaches the “v” space, a compact horizontal primary logo may be used.

This is a limited-use option — please contact Creative Services for assistance.



# Logo Usage

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



Do not distort the logo.



Do not place the logo on a distracting background.



Do not move or remove logo elements.



Do not typeset the wordmark.



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



Do not position logo at an angle.



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



Do not alter the "I" symbol.



Do not place a drop shadow on the logo.



Do not use the wordmark without the "I" symbol

# Logo Lockups

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

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

Extension Lockup



Extension/County Lockup



University Center Lockup



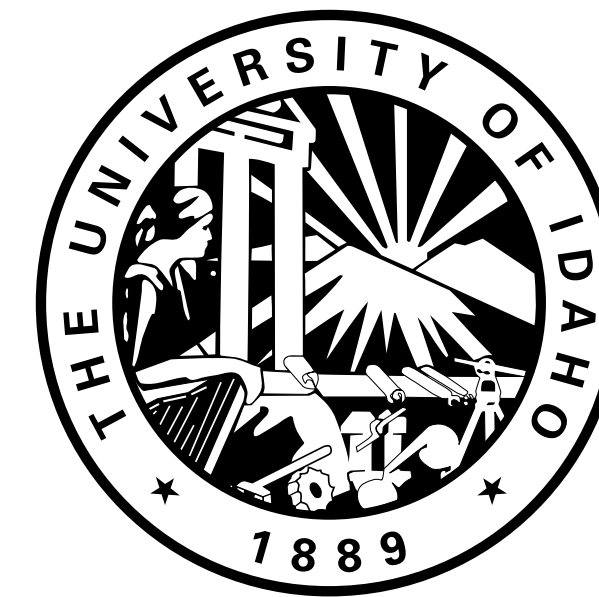
# University Seal

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

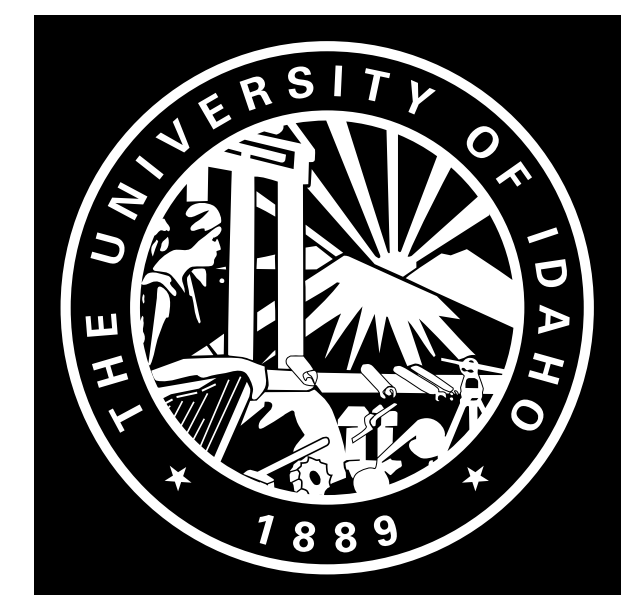
The use of the university seal is restricted to the Office of the President and the Board of Trustees. It can also be used to brand formal invitations and formal institutional events, such as commencement. The approved color options for the seal in general usage are Black or Metallic Gold PMS 871. The use of gold foil is also permitted as a print method for the seal.



Metallic Gold Seal



Black and White Seal



Foil Seal

# Color Identity



# Primary Colors

Color is a critical institutional identifier. Gold, silver, black and white are the primary colors for the University of Idaho.

## Metallic Gold

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

<b>SILVER</b>	<b>CMYK</b>	0 \ 0 \ 0 \ 50
	<b>RGB</b>	128 \ 128 \ 128
	<b>HEX</b>	#808080
	<b>PMS</b>	METALLIC 877

<b>STEEL</b>	<b>CMYK</b>	65 \ 43 \ 26 \ 78
	<b>RGB</b>	50 \ 50 \ 50
	<b>HEX</b>	#323232
	<b>PMS</b>	432C

<b>BLACK</b>	<b>CMYK</b>	20 \ 20 \ 20 \ 20
	<b>RGB</b>	0 \ 0 \ 0
	<b>HEX</b>	#000000

<b>WHITE</b>	<b>CMYK</b>	0 \ 0 \ 0 \ 0
	<b>RGB</b>	255 \ 255 \ 255
	<b>HEX</b>	#FFFFFF

<b>METALLIC GOLD</b>	<b>PMS METALLIC 871</b>
	(DO NOT CONVERT TO CMYK, RGB OR HEX)

<b>PRIDE GOLD</b>	<b>CMYK</b>	0 \ 27 \ 100 \ 0
	<b>RGB</b>	241 \ 179 \ 0
	<b>HEX</b>	#F1B300
	<b>PMS</b>	3514

# Secondary Colors

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

## Usage

It is important to maintain a sense of hierarchy, balance and harmony when using the U of I color palette. It's recommended that secondary colors be used sparingly, and should complement colors in accompanying photography. Pride Gold must always be present in marketing materials where secondary colors appear.

<b>RASPBERRY</b>	<b>CMYK</b>	1 \ 100 \ 55 \ 6
	<b>RGB</b>	215 \ 0 \ 63
	<b>HEX</b>	#D7003F
	<b>PMS</b>	1935C

<b>LUPINE</b>	<b>CMYK</b>	74 \ 55 \ 0 \ 0
	<b>RGB</b>	94 \ 72 \ 255
	<b>HEX</b>	#5E48FF
	<b>PMS</b>	21A25C

<b>CLEARWATER</b>	<b>CMYK</b>	81 \ 9 \ 41 \ 15
	<b>RGB</b>	0 \ 128 \ 128
	<b>HEX</b>	#008080
	<b>PMS</b>	2235C

<b>LEATHER</b>	<b>CMYK</b>	0 \ 80 \ 100 \ 35
	<b>RGB</b>	171 \ 71 \ 0
	<b>HEX</b>	#AB4700
	<b>PMS</b>	2021C

<b>GARNET</b>	<b>CMYK</b>	18 \ 100 \ 45 \ 67
	<b>RGB</b>	122 \ 0 \ 23
	<b>HEX</b>	#7A0017
	<b>PMS</b>	7421C

<b>HUCKLEBERRY</b>	<b>CMYK</b>	97 \ 100 \ 0 \ 30
	<b>RGB</b>	38 \ 24 \ 130
	<b>HEX</b>	#261882
	<b>PMS</b>	2755C

<b>PALOUSE</b>	<b>CMYK</b>	88 \ 0 \ 28 \ 88
	<b>RGB</b>	3 \ 68 \ 65
	<b>HEX</b>	#034441
	<b>PMS</b>	2217C

<b>BARK</b>	<b>CMYK</b>	24 \ 85 \ 100 \ 76
	<b>RGB</b>	85 \ 35 \ 1
	<b>HEX</b>	#552301
	<b>PMS</b>	4695C

## Color Creative Examples



# Typography



# Primary Typeface

We chose **Public Sans** because it is a strong, unique typeface that works well with print and web interfaces. Built on principles of universal accessibility, it provides the brand with a recognizable visual language that is neutral enough for body copy but expressive enough for headers.

*Public Sans is available through [Google fonts](#) for free.*

## Public Sans

Thin	Aa	Bb	Cc	Dd	Ee					
Light	Ff	Gg	Hh	Ii	Jj	Kk				
Regular	Ll	Mm	Nn	Oo	Pp					
SemiBold	Qq	Rr	Ss	Tt	Uu					
Bold	Vv	Ww	Xx	Yy	Zz					
Black	1	2	3	4	5	6	7	8	9	0

# Secondary Typeface

**Gintronic** is a monospaced typeface chosen to complement Public Sans. Reminiscent of computer terminal fonts, it brings a forward-thinking, cutting-edge look to the brand while preserving an intellectual, professional feel.

*Gintronic is available through [Adobe Fonts](#) with an active Creative Cloud subscription.*

## Gintronic

THIN	A	B	C	D	E	F	G	H	I	J	K	L
LIGHT	M	N	O	P	Q	R	S	T	U	V	W	X
REGULAR	Y	Z	a	b	c	d	e	f	g	h	i	j
MEDIUM	k	l	m	n	o	p	q	r	s	t	u	v
BOLD	W	X	y	Z	1	2	3	4	5	6	7	8
BLACK	9	0	!	?	@	#	\$	%	&	*	(	)

## Typography Examples

### COLLEGE OF ART AND ARCHITECTURE



Students and faculty in the College of Art and Architecture take special consideration for our built, cultural, natural and virtual surroundings — while producing designs that safeguard sustainability, economic resiliency, cultural vibrancy and the common good.



### Unraveling the Mysteries of Black Holes and Gravitational Waves

It can take months or longer to solve the enormous equations that provide new insights into black holes — those spinning vortexes in space from which even light cannot escape.

A computer that makes short work of sophisticated mathematics, unraveling the data of gravitational forces and ripples in space-time, and providing insights into the evolution of the universe, would be a groundbreaking scientific tool.

Zach Etienne knows of just such a computer, and the University of Idaho physics professor uses it regularly in his simulations of black holes.

Falcon, the supercomputer that is more than 10 times the processing power of any academic computer bank in the region, accommodates research at Idaho's colleges and universities. U of I is one of three universities that gained access to Falcon a year ago, and faculty, as well as staff and student researchers, are welcome to tap its processing power.

**“[The] Falcon supercomputer... is a tremendous asset.”**

“Through the study of gravitational waves — ripples in gravity that emanate from black hole collisions — scientists have achieved exciting advancements in understanding the universe,” Etienne said. “To learn more about the black holes the actual gravitational waves are compared with theoretical predictions. These predictions rely on and are calibrated against supercomputer simulations of black hole collisions.”



# Special Use Typefaces

These typefaces are reserved for the Office of the President, where a level of elegance is expected. The audience will almost certainly be alumni and key stakeholders who have a solid understanding of the university brand. These typefaces should never be used for outbound marketing or internal comms. Their use must be approved by UCM.

## **Bickham Script**

For the most elegant and special occasions, Bickham Script sets apart any marketing or communications. Because of its decreased legibility and dramatic style, use it sparingly and avoid using it for body copy or detailed information.

## **Bickham Script**

*Regular*  
*Semibold*  
*Bold*

## Freight Text

A serif font that contrasts nicely with the other brand fonts while being more legible in print applications. Traditional and classic, Freight Text's use is for longer text and details.

## Freight Text

Light

*Light Italic*

Book

*Book Italic*

Medium

*Medium Italic*

Semibold

*Semibold Italic*

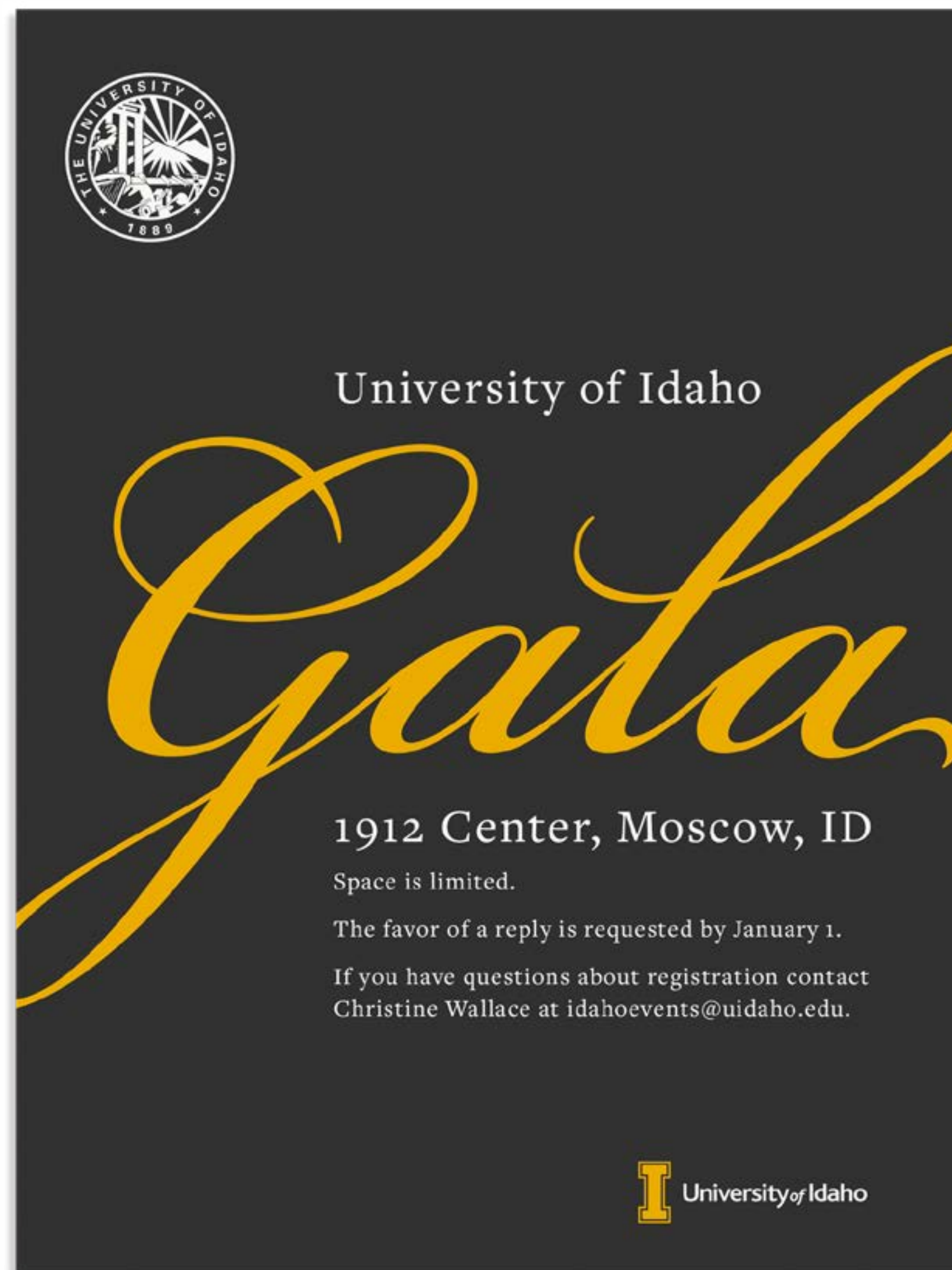
Bold

*Bold Italic*

Black

*Black Italic*

## Typography Example



# Photography

# Composition

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



# Point of View

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



# Setups

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



# Mood

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



# Lighting

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



# Portraiture

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





# Community

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



# Events

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

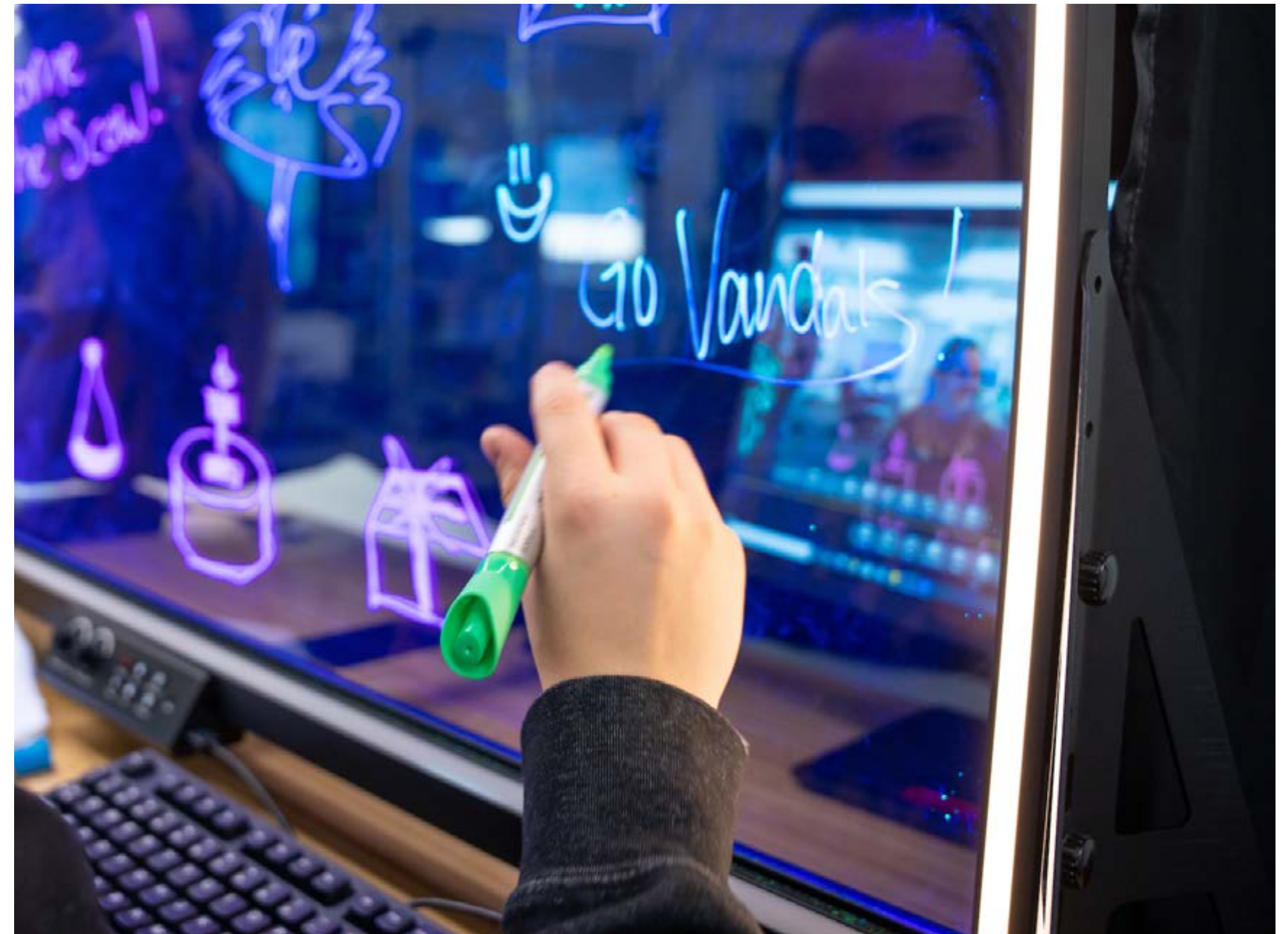


# Videography

# Pre-production

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

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



# Production

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



# Lighting

Use natural light sources when possible.

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

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



# Composition

Create visual interest for the viewer.

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

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

Consider principles of design when framing subjects.



# Camera Setup

To ensure color consistency across all video, cameras should be set to shoot in LOG color space.

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

Camera movement should match storytelling objectives and never be erratic.

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



# Audio

Bad audio is less forgiving than bad video. Always use professional recording equipment and monitor sound closely. In every environment, consider background, machine and HVAC noise. Position your subject in a location conducive to capturing high-quality and uninterrupted audio.



# Post-production

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



# Editing

Pacing should match the intended energy and tone.

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

LOG color space footage should have a camera specific REC.709 LUT applied to assure consistent color-grading from scene to scene.

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



# Sound Design

Always sync audio with visuals.

Speech must be articulate and audible.

Licensed music must be used with legal permission.

Select music that matches tone and communication goals.

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

When possible pay close attention to multi-channel editing to create a spatial experience for the viewer, where audio comes from the side/space that the action is happening.



# Cards

Cards should use university-approved wordmarks and logos.

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

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

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

Sandpoint-area middle school students were invited to use their curiosity to build drones to explore their watershed



# Lower Thirds

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

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

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

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



# Motion Graphics

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

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

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

All video should identify the University of Idaho at the end of each segment using the closing motion graphics created by Creative Services. Please contact the Video Productions at [visuals@uidaho.edu](mailto:visuals@uidaho.edu) to request files.

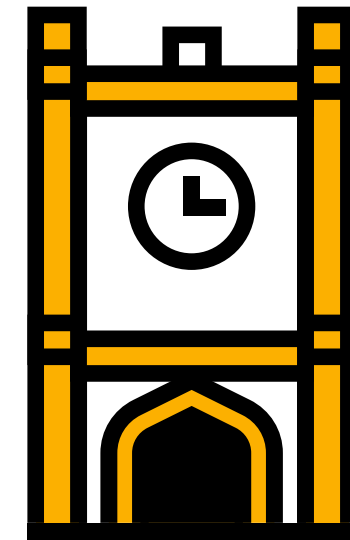
**Lorem ipsum  
amet, consec**



# Ancillary Graphics

# Icons

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

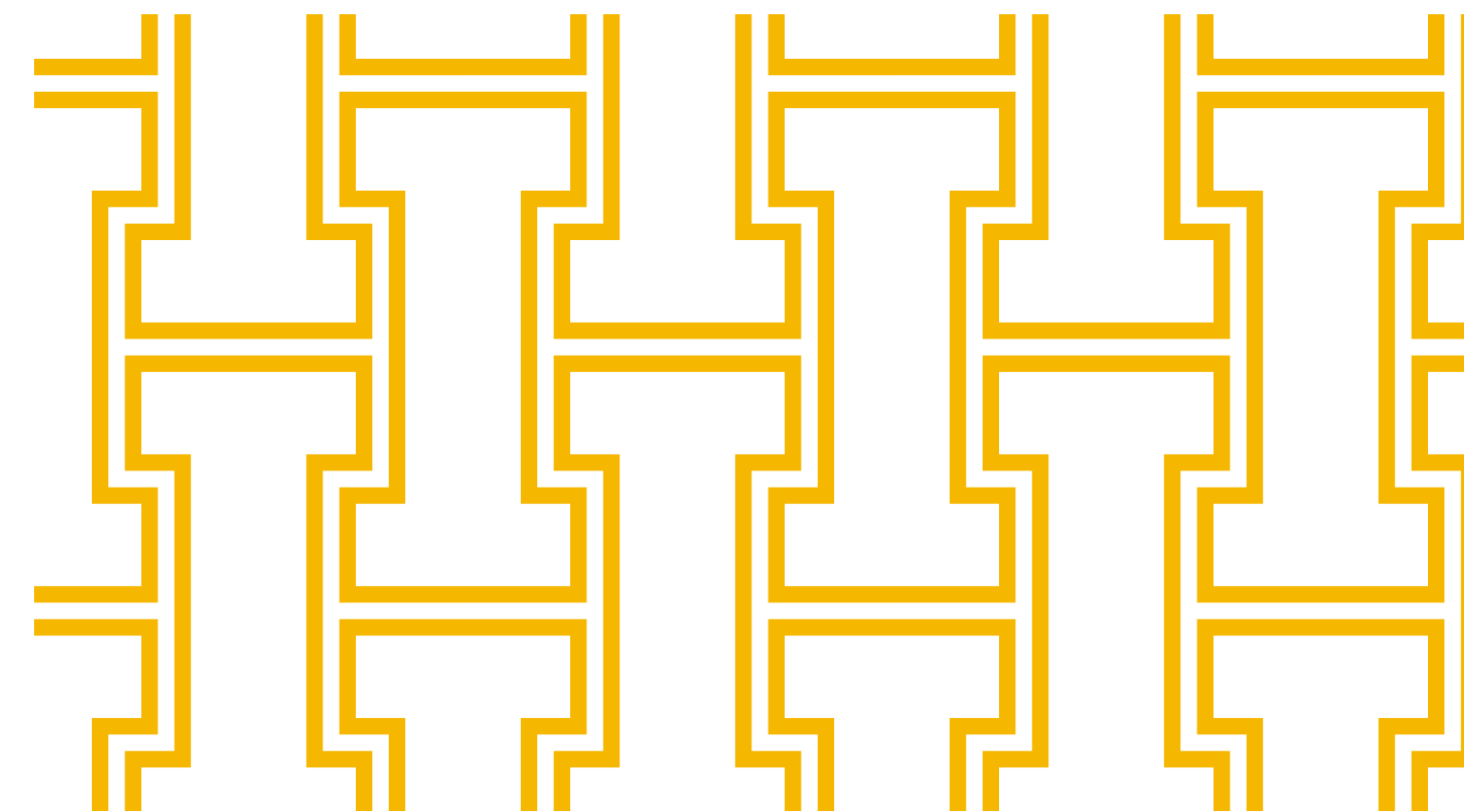


# Patterns

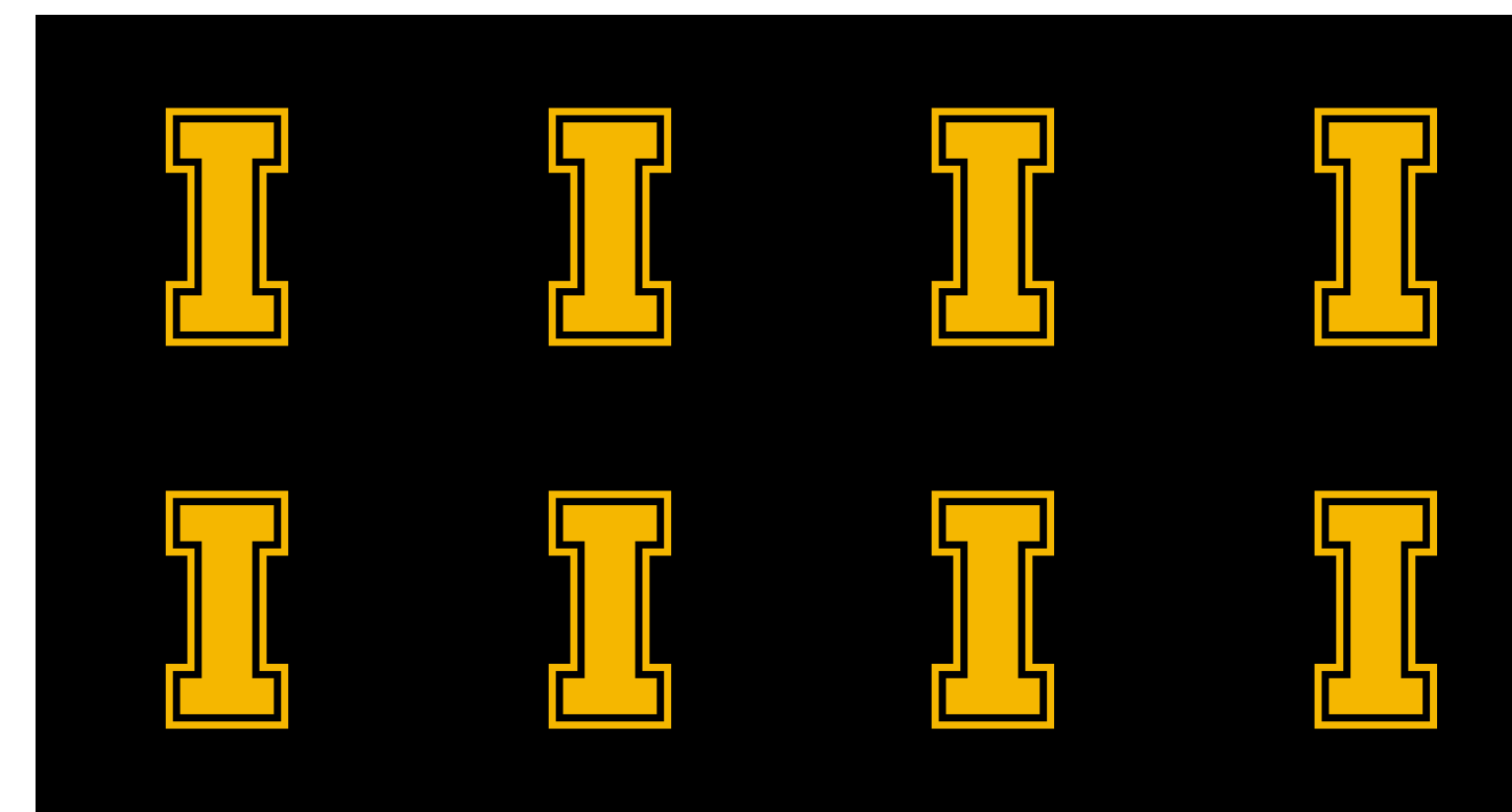
The University of Idaho patterns are available to further incorporate our iconic symbols.

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

Brick



Grid

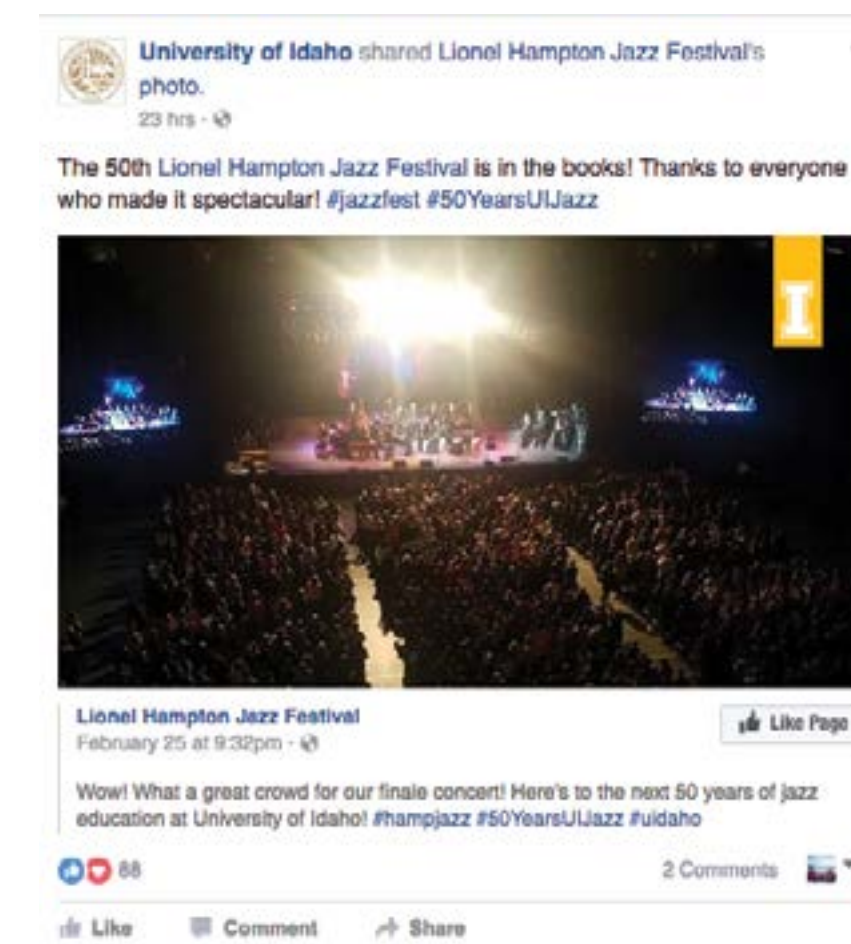
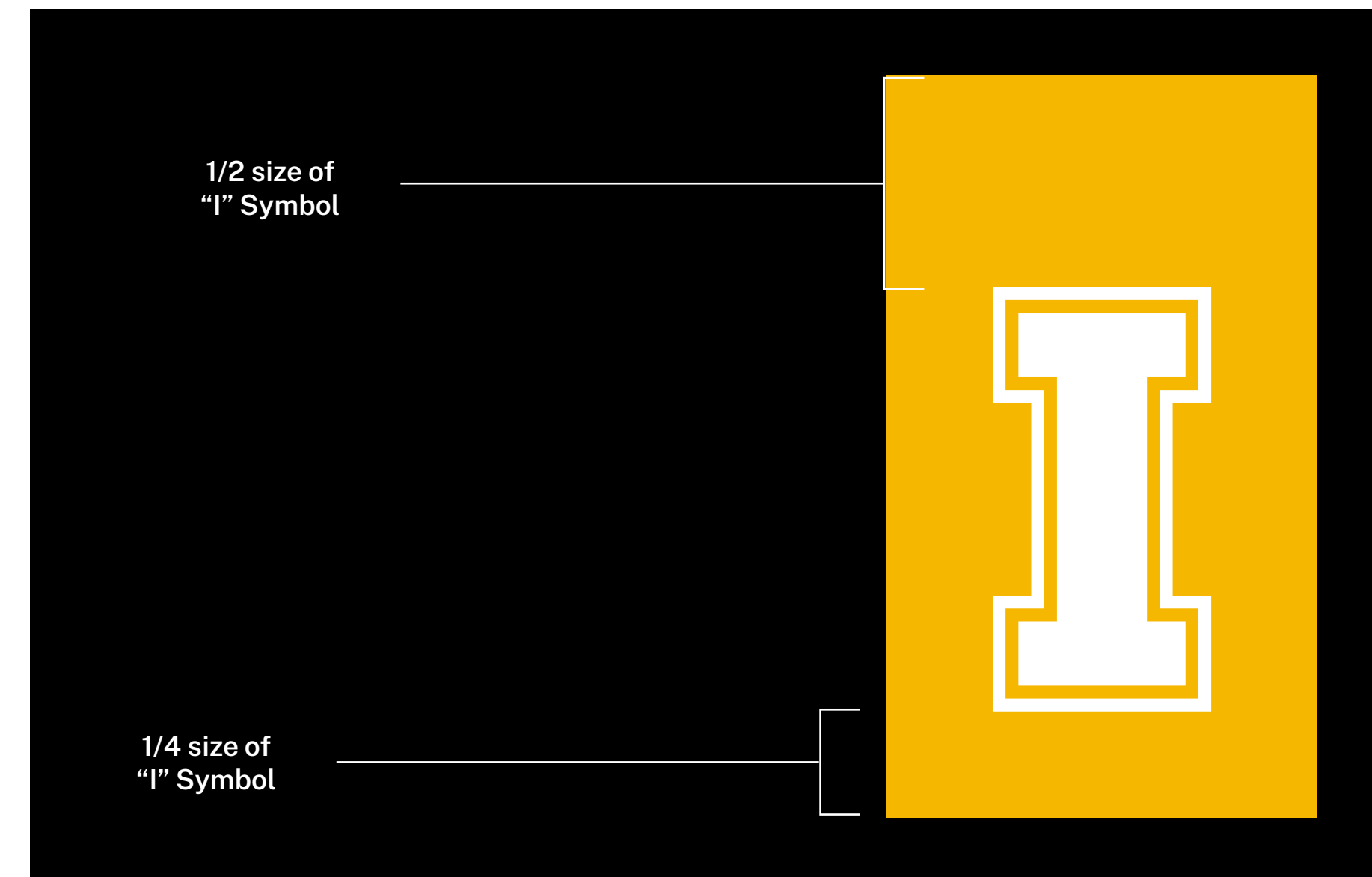


# “I” Pennant

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

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

The banner should never take up more than 10% of a layout. Please follow photography standards outlined in this guide for all social media posts. Captions or quotes should be created using brand fonts.



# Joe Vandal

The Joe Vandal mascot represents the confident and resolute spirit of U of I. As Vandals, we are fiercely competitive and independent thinkers and doers. Joe Vandal is a secondary spirit mark that may be appropriate for some university communications. It may be utilized in non-athletic instances, but only when using approved university artwork. Joe must not be altered or re-created in any form. Joe may be used as a stand-alone symbol but never as a replacement for the official U of I logo.



Black and White Joe



Pride Gold Joe



University  
*of* Idaho