CU BRAND POLICY / ARCHITECTURE

In order to protect use of the name “Clemson University,” the wordmark, the seal and University tiger designed in 1995, the academic logo designed in 2009, and other official subordinate graphic symbols, the Clemson University Board of Trustees has determined that the name “Clemson University,” the word “Clemson” used in the context of Clemson University, the University seal, the University tiger, the Academic logo, and other authorized symbols shall not be used for any noncommercial official, quasi-official, promotional or similar purpose by any organization, group or activity without the express approval of the Board of Trustees.

Further, to ensure consistency in representation of the Clemson Brand, non-authorized logos, wordmarks or symbols may not be used to represent Clemson University or any of its colleges, schools, divisions, departments, programs or offices without the express approval of the Board of Trustees.

Lastly, University units using Clemson University funds to produce publications or other communications materials must include approved Clemson branding.

The Board delegates to the administration the responsibility for implementation of this policy, including authority to develop and publish guidelines for appropriate use of Clemson University’s name, symbols and logos, with approval of the Administrative Council, with the proviso that the final academic logo design will be approved by the Institutional Advancement Committee. In these cases, “the administration” refers to the Office of Creative Services of the Division of Advancement.

In keeping with existing procedures, responsibility for monitoring use of symbols created in the Athletic Department will be delegated to the Athletic Department.

Adopted by the Clemson University Board of Trustees on February 12, 2009.

Academic logo approved on April 17, 2009.
The College of Business is transforming students into leaders, innovators and entrepreneurs who succeed in the global marketplace of ideas.

Through an immersive educational experience, both in and out of the classroom, our students become proven, market-ready leaders, poised to shape the future.
Business brand colors are a subset of the Clemson University brand colors. Clemson “owns” the color orange — a great asset for building a powerful brand. The color strategy for the business brand is to use primary colors that strongly tie back to the University and reflect the spirit of innovation, leadership and entrepreneurship. These secondary colors provide a depth to the brand that will allow more variety and versatility in the development of marketing media while maintaining a coordinated, integrated look.

**PRIMARY COLORS**

- **CLEMSON ORANGE**
- **INNOVATION**
- **BENGAL STRIPE**

**SECONDARY COLORS**

- **REGALIA**
- **BLUE RIDGE**
- **BOWMAN FIELD**
- **HARTWELL MOON**

**NOTE:**
When using orange and black together, an 80/20 or 90/10 ratio should be used to prevent a Halloween tone.
# BRAND COLORS

## SPECIFICATIONS

### PRIMARY COLORS

<table>
<thead>
<tr>
<th>BRAND</th>
<th>PRIMARY COLORS</th>
<th>SECONDARY COLORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEMSON ORANGE</td>
<td><strong>Pantone 1595 C</strong></td>
<td><strong>Pantone 1595 C</strong></td>
</tr>
<tr>
<td>INNOVATION</td>
<td><strong>Pantone 877 C</strong></td>
<td><strong>Pantone 877 C</strong></td>
</tr>
<tr>
<td>BENGAL STRIPE</td>
<td><strong>Pantone 256 C</strong></td>
<td><strong>Pantone 256 C</strong></td>
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</table>

<table>
<thead>
<tr>
<th>COLOR</th>
<th>PRINT SPECIFICATIONS — SPOT COLOR*</th>
<th>PRINT SPECIFICATIONS — CMYK*</th>
<th>PRINT &amp; WEB SPECIFICATIONS — RGB &amp; HEX*</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEMSON ORANGE</td>
<td><strong>Pantone 1595 C</strong></td>
<td><strong>C</strong> 72 <strong>M</strong> 100 <strong>Y</strong> 3</td>
<td><strong>R</strong> 234 <strong>G</strong> 106 <strong>B</strong> 32 <strong>HTML</strong></td>
</tr>
<tr>
<td>INNOVATION</td>
<td><strong>Pantone 877 C</strong></td>
<td><strong>C</strong> 37 <strong>M</strong> 38 <strong>Y</strong> 9</td>
<td><strong>R</strong> 134 <strong>G</strong> 137 <strong>B</strong> 140 <strong>HTML</strong></td>
</tr>
<tr>
<td>BENGAL STRIPE</td>
<td><strong>Pantone 256 C</strong></td>
<td><strong>C</strong> 0 <strong>M</strong> 0 <strong>Y</strong> 100</td>
<td><strong>R</strong> 0 <strong>G</strong> 0 <strong>B</strong> 0 <strong>HTML</strong></td>
</tr>
</tbody>
</table>

| REGALIA                | **Pantone 268 C**                  | **C** 81 **M** 100 **Y** 5    | **R** 82 **G** 45 **B** 128 **HTML**  |
| BLUE RIDGE             | **Pantone 7546 C**                 | **C** 80 **M** 60 **Y** 46    | **R** 58 **G** 73 **B** 88 **HTML**   |
| BOWMAN FIELD           | **Pantone 378 C**                  | **C** 63 **M** 43 **Y** 100   | **R** 86 **G** 97 **B** 39 **HTML**   |
| HARTWELL MOON          | **Pantone 4535 C**                 | **C** 15 **M** 13 **Y** 41    | **R** 212 **G** 201 **B** 158 **HTML**|

Spot color target color values are based on PANTONE MATCHING SYSTEM.

CMYK (cyan, magenta, yellow and black) values are DEPENDENT on printing systems. The above values assume a press that is calibrated to GRACoL 2006 Coated 1.

Web specification target color values are based on sRGB (red, green and blue).
For a quick, clear reference, see the Editorial Style Guide at clemson.edu/guidelines.

Accuracy and consistency are essential to maintaining a positive, professional image of CES and the University. The Department of Creative Services has created the Clemson University Editorial Style Guide, a nonacademic in-house reference source for writers and editors of Clemson promotional and marketing materials, including those for CES.

In brief, the Associated Press Stylebook is the preferred style source and Webster’s New World Dictionary, Third College Edition is the preferred dictionary. The Chicago Manual of Style is preferred for issues not addressed by AP.

Trade Gothic has been a staple of graphic design for many decades. These typefaces were developed, in part, to bridge the gap between quirky, grotesque fonts of the late 19th century and the carefully modulated typefaces that emerged in the mid-20th century.

Because Trade Gothic does not display as much unifying family structure as many other sans-serif families, it appears to be more hand-worked. But the dimensions of this font frame up well: They are bold without being distracting, and the letters are tough and upright, communicating strength.

The brand equity of the Clemson wordmark is of utmost importance, so retaining the Goudy Oldstyle typeface for limited usage is strategically beneficial in some limited usage.

The handwritten script FG Saga is introduced to provide a friendly, approachable style element that reflects the warm and welcoming aspect many feel on campus. It also suggests a nod to Clemson’s handwritten will that was the inspiration for the school’s legacy.

This suite of three typefaces provides a comprehensive collection of fonts for any CBBS publication, and it has been comprised so that it is all that is needed to create appropriate and effective emphasis in all CBBS communications.

Verdana is the approved font family for use in the design of Web sites, PowerPoints and other forms of electronic communication where the use of Goudy, Trade Gothic and FG Saga are not available or practical.
PHOTOGRAPHY

Photos create compelling visual stories, and people often look first at images before words. With this in mind, select every image for maximum communication. Photography should convey the University’s brand attributes — family, service, leadership, tradition, inspiration, collaboration, competition, focus and determination, and bold energy.

Posed photographs should appear as natural as possible. Posed shots are at risk of losing vital energy, which translates into weaker impact. Allow subjects to walk, talk, move and comfortably be themselves. Subjects should seem unaware of the camera. Ideally, subjects are not working alone, but rather are collaborating.

Photographs should seem natural while they convey energy, action and engagement. Subjects should be photographed in an environment that corresponds to the purpose of the portrait.

PHOTO FILTER
To further differentiate the business brand, a photo filter technique is suggested for the feature images when appropriate. This technique is not to be used on every image in the layout but can create a compelling visual to a larger feature image. The filter techniques and instructions are shown on the following pages.

PHOTOGRAPHER GUIDELINES
• Shoot in high-resolution color, using 24-bit or higher color depth.
• Shoot wide so photos can be cropped from all directions.
• Format should be high-resolution JPEG files (.jpg), TIFF (.tif) files or RAW.
• Bitmap files should be a minimum of 9 inches across by 12 inches high, at a resolution of 300dpi or 2700 x 3600 pixels.
PHOTOGRAPHY
FILTER INSTRUCTIONS

PHOTOSHOP FIELD BLUR FILTER
1. Open image.
2. Duplicate layer and rename to blur filter.
3. Convert layer to smart object (Layer/Smart Objects/Convert to Smart Objects).
4. Open Field Blur filter (Filter/Blur Gallery/Field Blur).
5. Reposition the blur field point to what you want as your main focal point in the photo, and adjust the blur slider to 0.
6. Drop additional blur field points in the photo where desired and change the blur level using the slider to control each blur point you drop on the image. When you are finished working with the filter, select the “ok” button.
7. Save the image or add a Camera Raw Impact filter.

CAMERA RAW IMPACT FILTER
1. Open an image or duplicate the blur filter layer.
2. Rename the copied layer for “impact filter.”
3. Open Camera Raw Filter (Filter/Camera Raw Filter).
4. Move the Vibrance slider -45 (suggested that you stay in the range between -35 and -60, depending on the image).
5. Adjust the highlights, shadows, whites, blacks and clarity if needed.
6. Select the ok button.
7. Open the unsharp mask filter (Filter/Sharpen/Unsharp Mask).
8. Adjust the radius to 1 pixel (suggested that you stay in the range between .5 and 1.2). When you are finished, select the ok button.
9. Save the image.
An assortment of graphic elements can be used to give continuity to designs across print, digital and environmental collateral.

**THE PINSTRIPE**
We have selected continued use of a solid line or dotted line for business. Choose an odd number of lines when used in multiples. Pinstripes can be used horizontally or vertically. Line weights should be relevant to the size of the piece and not overpower the photography or text message.

**GRAPHICAL TEXT CONTAINERS**
These can be used to emphasize headlines or parts of a headline as shown in the example below. This also can be used for call-out quotes or text.

**TEXT BOX**

**POSITIONING OF ELEMENTS**
Text, images and other graphic elements should have varying alignment to create visual interest. Structure and organization of the elements are controlled by an underlying grid of column guides and grids that are not seen by the viewer. This is essential to the design to create a rhythm to the layout.
Here are some examples of ways the new business brand can be incorporated into a variety of layouts and for a variety of purposes.